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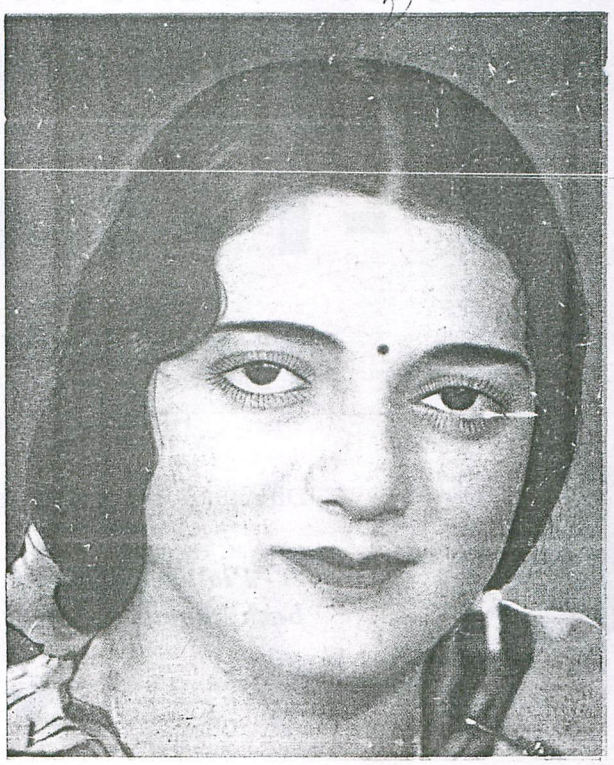
MAY 1936



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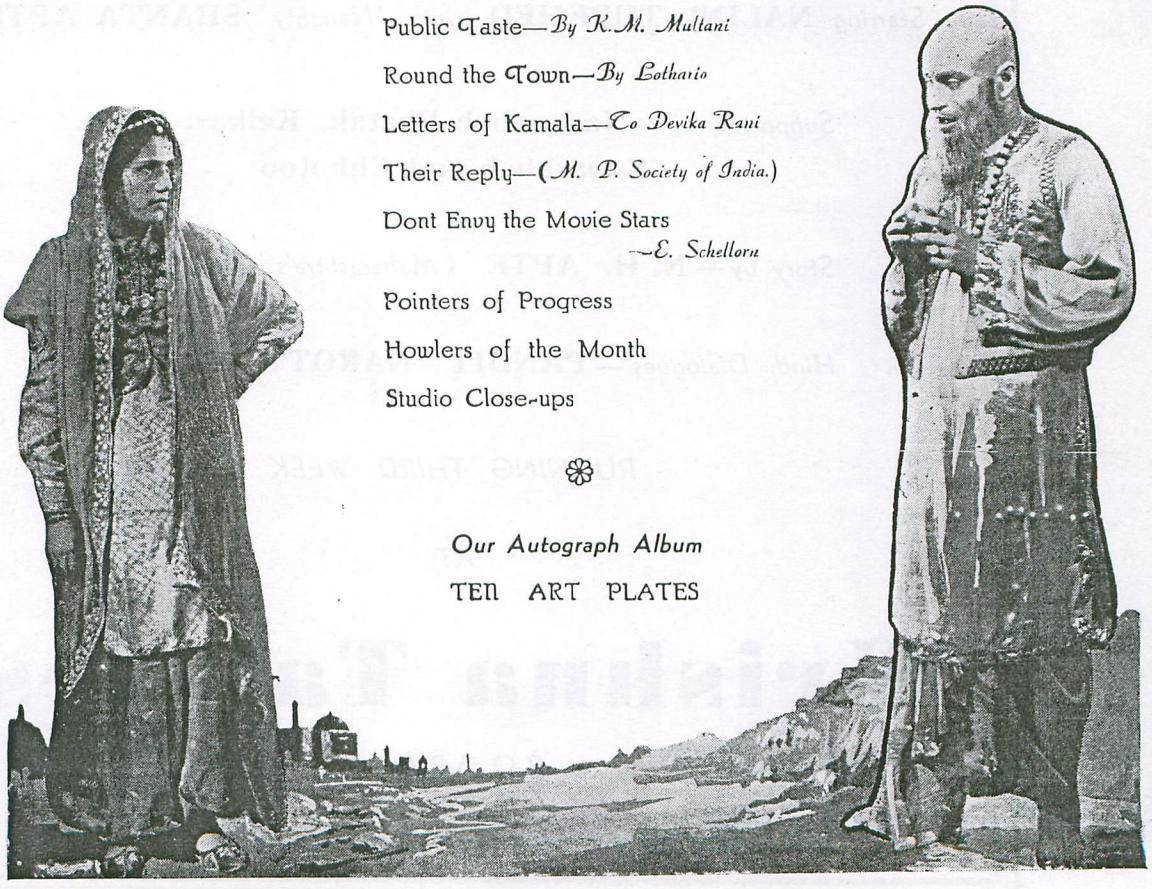

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OUR CRADLE SONG

WITH this issue we are stepping into our second year. In the year that passed by our service to the industry has been unique. With pride we can mention a number of achievements usually beyond the power of ordinary periodicals.

We have uprooted vulgar traditions and torn off all masks of hypocrisy with a frankness at times almost dangerous to ourselves. It was service faithfully rendered in the belief that the industry would be the better for it. It has no other excuse.

In serving the industry if we have hurt a few individuals it could not be helped. Our work in the past was just a part of a big plan we have in view.

A glaring example of our service is "The Mill," an old 'Ajanta' picture banned by the Board of Censors for over two years. Our pungent but truthful remarks about the censoring methods of our Board created one continuous sensation resulting in passing the banned picture for public release. The Ajanta Cinetone, with all its publicity, influence and clever Bhavnani behind, could not help the picture, and nearly Rs. 1,00,000 were lying locked up in useless celluloid for two years.

Another picture, "Bhakta Cheta," was just courting a ban when our sensational article "Vagaries of the Censor" was published. The ban was forgotten, and the picture was passed. That was another Rs. 70,000 saved and utilized.

To recite a few more examples of our service, we may remind our readers of the stand we have taken with regard to the 10% Customs concession given to the Empire products at the time of the Ottawa Agreement. We intend to pursue this matter to its bitter end and the raw film importers who are concerned will have to grant our demands or forego a considerable amount of business.

The Motion Picture Society which takes pride in calling itself ihe representative official body more often than is necessary. has been so often taken to task for lethargy and listlessness that with every further lash the Society now winces into activity.

Our blunt, biting criticism on men and things, truthful in all its details, has made all those concerned suddenly conscious of their responsibility to themselves and to the industry in general. Consequently, we have better men and a better order of things now than a year back. Thanks to FILMINDIA.

One of the things we have learnt is to observe complete indifference to the ' yellow talk ' of our contemporaries. A few of them deserve some respect but the others are just dealing in cheap pander to get the support of some of our depraved producers.

Our efforts have been well rewarded. From month to month " FILMINDIA " has been selling more and more copies. We have never looked back, though in achieving that, we had to surmount numerous diffculties in our way to Progress.

Every month of our existence has shown increased sales and this fact justifies our existence. We are wanted and we are liked by our readers. We do not care for others. The curious can come and have a look at our sales ledger and there will be a pleasant surprise waiting for them when the wonderful figures of our sales are gone through from month to month.

And, by Jove, what a class of people patronise our monthly and how widely it is read. Readers in London like to have their copies regularly while those in South Africa feel themselves neglected if their copies do not reach them in time.

In India " FILMINDIA " is the fashion.

Show us another cinema monthly which can claim that much even after a life of ten years.

Show us another cinema periodical which can write so truthfully and bluntly about men and things,

Show us another cinema paper which has rendered in ten years as much service as we have in one year. We know a lot of people who talk tall in their own alleys but it is neither so easy nor safe to put all that talk on paper. " FILMINDIA " has lived through one year with great success, gaining enough momentum for the year that has just begun.

Our policy shall always be the same : " A fearless and truthful criticism of men and things."

We thank our readers for their patronage which alone has helped us to live through the last year. Barring respectable producers others have let us down because we refused to pander to their tastes.

" FILMINDIA " is a glorious example of the theory that readers alone and not merely advertisers can support a useful magazine in India, and particularly is this so in the film industry.

A CASE AGAINST KODAK

Elsewhere we have published the reply received from the Motion Picture Society of India on behalf of the raw film importers.

In a chorus composed of Messrs. Agfa, Kodak, Gorio and Mangalbhoy. the importers tell us that at the time of the Ottawa agreement when the Government granted a preference of 10% on films imported from the United Kingdom, this concession of 10% was passed on to the producers and not utilized by the importers themselves.

What a nice band of sympathetic business men these importers are ? The producers ought to go down on their knees in gratitude and offer prayers to Heaven for granting long life to these philanthropic importers.

What exactly happened at the time of the Ottawa Agreement is this : After the declaration of the Government, Kodak's who were not doing so splendidly in the face of severe competition from Agfa, perceived an opportunity for recapturing the market by reducing the selling prices of raw films by 10%,

This reduction they could easily grant without losing any advantages they had previously. The only difference in the routine of business was that the 10% which they were till then paying into the Customs as duty was cut off as a concession in the prices for the consumers. How magnanimous and sympathetic for Kodak's to do this for the long suffering producers from whom every year they take away thousands of rupees.

This provided a substantial challenge to the Continental and American manufacturers particularly to the Agfa Photo Company who are the serious rivals of Kodak's.

All the others had to follow suit by reducing their selling prices by 10% though they were not getting any preferential concession in the import duty. This means that Agfa and others are still paying 25% import duty and moreover give a 10% concession in the original prices to compete successfully with Kodak.

It is therefore obvious that Kodak's are making 10% more of actual profits than the other Continental and American manufacturers.

It is also obvious that to come up to the level of sacrifice of the other importers Kodak's can still reduce 10% in their prices without any serious inconvenience to themselves. On the contrary, they stand the chance of capturing the entire market if only they reduce a further 10% in the original prices, as the other manufacturers are doing.

Foreseeing a rate war and the 10% advantage which Kodak's held over the other manufacturers, these other manufacturers led by Agfa Photo Coy., suggested an association of raw film importers and desired to fix up an uniform rate of selling.

Kodak's readily fell in with the suggestion that was going to secure for them 10% more of actual profits as long as the Association lasted. And in the event of it breaking up Kodak's can still start a rate war by reducing 10% further in their prices which they can well afford to do and thus monopolize the trade.

Agfa and other Continental manufacturers are importing films into India for sale so that they can make actual profits. They are certainly not doing so for pleasure.

Well, to come down to Kodak's level of prices after the preferential concession, these Continental importers reduced their prices and as they are still continuing their business with full zest they must be making good profits in spite of the cut.

Now, all this helps to make one think that Kodak's an Anglo-American firm of great traditions, has taken to profiteering.

To maintain their traditional morality of business Kodak's must give 10% more as a concession to the producers from whom they have earned and are still earning by lakhs every year.

If the Association forbids this then it must be dissolved. Any trade Association which helps the tradesmen to break faith with the consumers must be an unholy assembly of brains and principles.

Kodak's must not lend their name to the Continental importers so that these Continental firms may make money by saving their face under the camouflage of an association.

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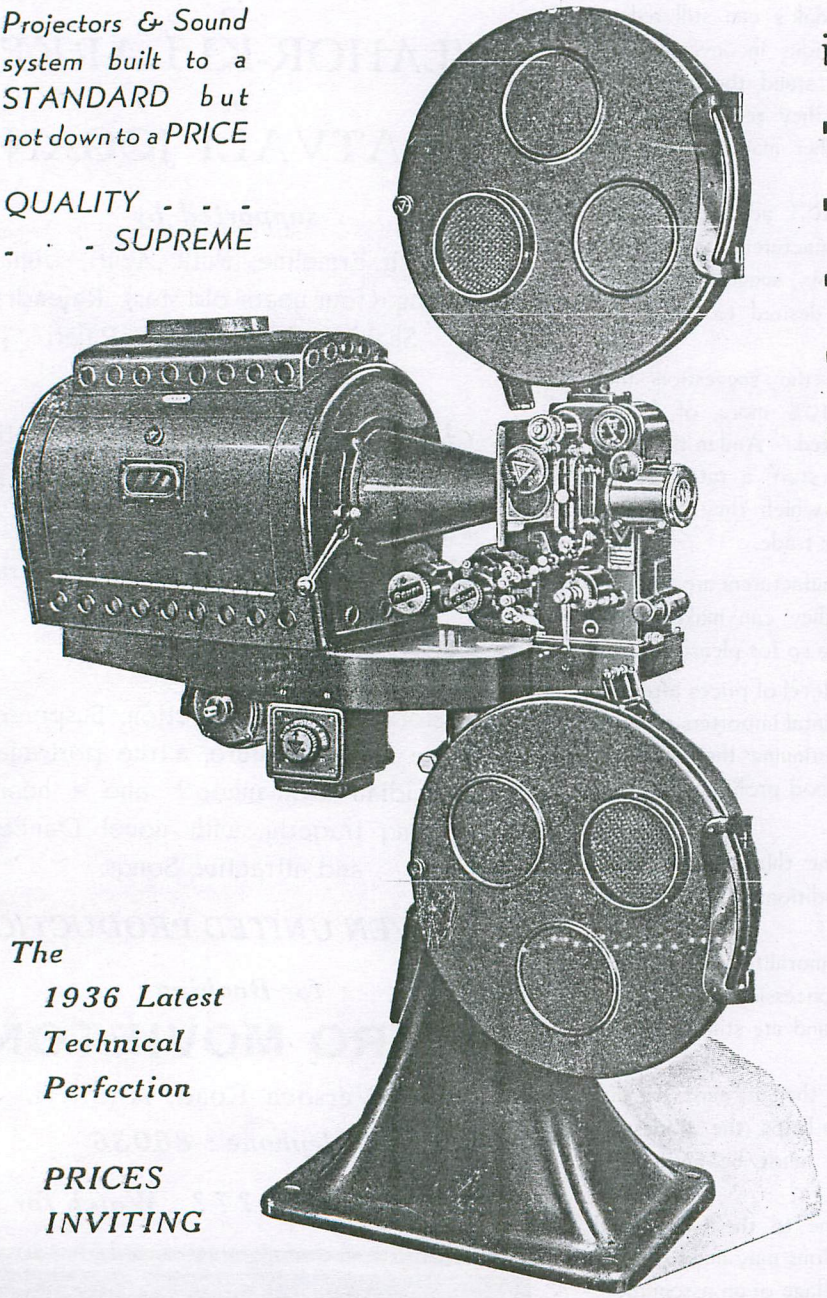

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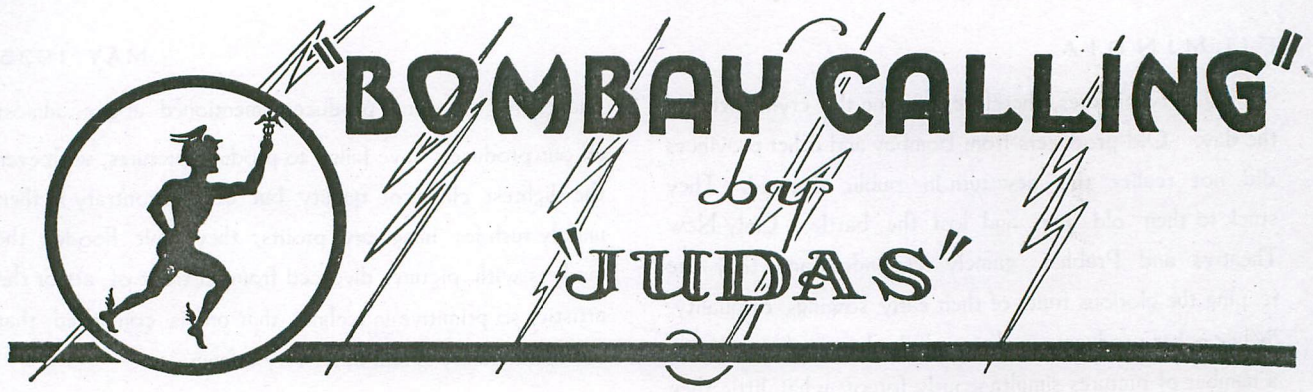

Buck Up Others !

The film industry in Bombay does not seem to make any progress. It shows obvious signs of being badly hit by competition from national pictures as well as from foreign ones. Producers in Bombay seem to have arrived at their wit's end and do not exactly know what subjects they should produce so that the overwhelming popularity of New Theatres' Pictures may be in some measure lessened and incidentally secure for themselves a greater share of the box offices.

It is not a provincial competition. It is not also a competition between Bengal and Bombay. It is New Theatres against the entire lot of producers whether from Bombay, Calcutta or the Punjab. It is sheer quality against so much of quantity. Right from the beginning New Theatres have been trying to give us better and still better pictures from day to day. The universal popularity of their pictures proves the fact that New Theatres have given really good pictures with quality and have considerably helped to establish our film industry on an indigenous basis.

We expected better pictures from the Bombay producers, as they have been longer in the line and are supposed to have greater experience, better equipment and more man-power than others. But somehow we have been sorely disappointed. After weighing carefully the merits of the pictures produced at Bombay with those produced by New Theatres, one is forced to the conclusion, however unwillingly, that all producers with the exception of New Theatres and in a way Prabhat's, are just amateurs at the feeding bottle stage of picture production.

To the foreigners, we proudly point out the achievements of New Theatres and Prabhat in film production because quality is the only ticket of admission in the international competition, but between ourselves we must blush with shame at the heart burning thought that in a vast country like India, with such splendid resources and opportunities, and after the film industry having passed through twenty five years of its existence, we can only point out two producing companies worth their existence, feeling all the while that it would have been better if the others had not existed.

What are the others doing ? Is not film production as much their business as that of either New Theatres or Prabhat ?

Quality, the Only Beacon Light

In the early years when the demand was greater than the supply, Bombay producers gave a good lead to others by turning out pictures at a fast rate and somehow meeting the demand. Those were golden days for our producers. Any picture at any cost made any amount of money. In those times even foreign pictures did not boast of much quality, at least not the standard attained by some of the recent talkie hits.

But with the advent of the talkies classic foreign pictures, produced at tremendous costs with plenty of mass appeal, have created a new and higher taste in the audiences all over India with the result that people demand better and better pictures every day and unceremoniously reject pictures devoid of quality and appeal.

Quality pictures, therefore, became the crying need of the day. Old producers from Bombay and other provinces did not realize this new turn in public demand. They stuck to their old guns and lost the battle. Only New Theatres and Prabhat gamely responded and they are reaping the glorious fruits of their early sowings of quality. While other producers in their unholy hurry of producing a number of pictures simultaneously forgot what little they knew of quality and with a foolhardy decision, peculiar to film producers, presented to the world a crop of amateurish attempts some of which we had to accept as pictures just because they were presented on a celluloid film.

As our opposition weakened so did our competition strengthen. Great foreign classics, even in big cities like Bombay, virtually swallowed several Indian pictures by carrying all the public support to their theatres. The only resistence and able one, too, that one proudly remembers is that given by pictures like "Devdas" "Amrit Manthan" "Bhagya Chakra". But barring such successes which are so few numerically, we have not been able to compete with the foreign producers, who have been with unfailing regularity, usurping our audiences, which audiences did at one time rely solely upon us to provide to them all their entertainment and recreation and which trust some of our producers have shamefully betrayed.

Survival of the Fittest

Pictures after pictures have failed miserably during the whole of 1935. The year 1936 also showed no signs of better pictures and nearly 95 per cent of productions hitherto released have failed with such a tragic regularity that even the very future of the film industry has been threatened with an eloquent shadow of pessimism.

Foreign pictures, with their classic standards, mass-appeal and universally popular subjects, have so much trained the picture sense of our audiences that our masses now clamour for good pictures with better quality and greater appeal.

Our producers, generally speaking, have failed to satisfy the exact demand with the most disastrous results financially. Barring producers mentioned above, almost all our producers have failed to produce pictures, with even the slightest claim of quality, but on the contrary in their unholy rush for imaginary profits, they have flooded the markets with pictures divorced from all trace of art or the artistic, so primitive in technic that one is convinced that our film industry is still in its very infancy.

The sum total of all these suicidal pursuits, which our producers in their ignorant arrogance, called as film production was the inevitable pruning of the producing companies in almost all the important centres of production in India.

As if to keep company with the consecutive failures of a number of pictures, their producers also failed seeking safety from their financial distress either by running away or by rushing into insolvency.

In 1934 we had about 50 small and big companies producing pictures in Bombay.

In 1935 the number went up to nearly 80 including producers from the Punjab and Southern India.

In 1936 the number is hardly 10 out of which 3 companies are well established and seven others are on 'oxygen.'

All this because our producers have lost sight of Art —the spirit of film making.

False Stones

"Star-Value"? The phrase has no meaning in India. Here the "Face Value" that pleases the "tastes" of the producers immediately builds a "Star value."

If star-value had any box-office draw then why did several recent pictures of some supposed stars fail?

Some of the significant star value failures of the year have been :—

Anarkali	... featuring	Sulochana
Sipahi-ki-Sajani	,,	Gohur
Noor-e-Vatan ...	,,	Madhuri

There are twenty others, but their mention is best omitted with our supersensitive producers who do not like to be reminded of their abortive successes.

Our highest paid "star" is paid Rs. 5000/– a month while the lowest paid 'extra' girl draws about Rs. 15/– a month. The 'star' has the looks and wits and draws her huge salary by their judicious employment while the 'extra' girl, who lacks these, starves though she may be able to give a better histrionic display in the picture work. It is not all picture work that has made some of our 'stars' what they are, it is also work besides.

The producer who is stupid enough to pay a girl Rs. 5000/– a month is selling himself at the auctioneer's block. He is spending nearly Rs. 20,000/-on a picture merely for one role. Add to this the other costs and his picture costs nearly Rs. 1,25,000/– for completion with hopes to collect hardly half the amount in subsequent release.

'Stars' do not pay in India. They have no doubt some value, but certainly not the supposed 'star value.'

A very good story, an adequate theme with first class technic, characterization and direction are the main attributes of a successful picture. Mere 'stars' do not take the picture anywhere near success, if they had done that every 'Rs. 5000/–'star picture' would have been a success.

"Star Value" is not the box-office attraction it used to be once. People want story and quality, they don't care for the stars.

Come on Bombay Talkies !

The studio of the Bombay Talkies Ltd., situated at Malad, is perhaps one of the best studios in India. The laboratory is also very much uptodate turning out almost perfect work, as could be seen from the technical and process work in their recent release, "Mamta."

When they started the company, the directors made a promise to their shareholders that at the Bombay Talkies studios local talent would be trained and developed and immediately such students or apprentices showed signs of efficiency, the foreign techinicians would be sent away and their posts would be filled up by the erstwhile apprentices.

We should now like to know what has the Bombay Talkies done towards fulfilling this promise? How many local men have been trained and in what departments? How many foreigners have been sent back and what savings have they effected in the salaries? The Company has been working for over a year and ought to present substantial results in reply to our questions.

By the way, talking about the Bombay Talkies, we wonder whether Mr. Himansu Rai cannot get anyone else than old and withered Niranjan Pal to write stories for him. Both the stories recently presented failed to draw the crowds and we doubt whether they will be successful commercially. There is so much story writing talent in our country that Mr. Himansu Rai can easily have a wide range of subjects for selection.

Will Rai Saheb Chunilal, the enthusiastic General Manager of the Company, issue a press note in reply to our queries ?

Every one wishing well of the Company may like to know the reasons why the early glorious promise has been delayed in execution.

Civil Engineer's Criminal Folly !

We have had lawyers and graduates working as directors or actors in our industry. Some of them have made good. We have also some civil engineers who have been misled in joining the industry.

Evidently they do not fare well in this industry.

We know two men in particular, one coming from the East and the other from the West of India. Both are civil engineers and both of them are so civil that they refuse to utter a word even if their entire life is ruined.

The Siren of our Screen, Miss Bibbo gives some melodious music in "Garib Parwar" (Ajanta)

Both have left their families weeping in their home towns and have chosen to bask in the sunshine of hired smiles from studio "spotlights" of low voltage.

One is riding to fame on the skirts of a street dancer while the other is sampling the shoes of a heartless courtesan.

What a price are these gentlemen paying for a living. Have they not a trace of manhood left in them to proclaim to the world that they are still men and can earn a living without being fanned to success by skirts that brush virtue away.

Unfortunately, both the men come from excellent families to intensify the tragedy. Poor civil engineers, they cannot plan their own lives, while they build a temple for devils in flesh and blood.

Associated Pictures.

A new film producing company called the Associated Pictures is reported to have been formed with a capital of fifty lacs of rupees. As usual, the plans and promises are big. There will be five producing units which will turn out twenty pictures a year for the Indian market, and two per year for the International market.

The Company is chaperoned by Mr. Wilford Deming (Jr.), an American, in the capacity of the manager,

The executive Board of Directors is as follows : Mr. J. L. Mehta (Chairman), Mr. M. H. Mehta, Mr. Y. H. A. Lalljee, Mr. Akbar Fazalbhoy, Mr. M. L. Mistry, Mr. Alex. Hague, Mr. Anwar Lalljee, Mr. Mangilal Jalani, and Mr. Wilford Deming (Jnr.)

The Advisory Board is composed of the following gentlemen : Sir Shapoorjee Billimoria (Chairman), Sir Lallubhai Samaldas, Sir Hormusji C. Dinshaw, Sir Jehangir Boman-Behram, Mr. K. R. P. Shroff, Mr. Husseinbhoy A. Lalljee, Mr. Sultan Chinoy, Mr. Meyer Nissim and Mr. Haridas P. Pareck.

The Executive Board is to work under the direction of Mr. Wilford Deming (Jnr.), and all of them again will be advised by the Advisory Board, chiefly composed of knights and big business men who know precious little of the film industry.

What a pity that these honourable members of both the Boards with their tremendous influence and experience in big business could not find a single Indian qualified enough for the job.

Buck up, Deming !

Mr. Wilford Deming (Jnr.) is taking upon himself a very great responsibility in floating a public limited company with such a large capital. We wish him every success in his efforts. He will soon call upon the public to buy the shares of the new company. But before he does so, he should, in fairness to his future shareholders, tell them all about himself so that these shareholders know that they are investing their money with a properly qualified person. Success or failure is just a matter of luck and does not matter so long as honest efforts are put in.

To make it easy for Mr. Deming we have prepared a a number of questions to which Mr. Deming should send suitable and convincing replies so that the public may come to know where exactly they are asked to invest.

Question 1. It is undisputed that the film industry in Hollywood is artistically more interesting and commercially more profitable than the Indian film industry. Then, what are the particular motives and attraction for Mr. Deming to sacrifice his valuable time in India where the industry goes about with a beggar's bowl for finance ?

Question 2. Is it true that Mr. Deming signed a contract last year with Mr. Nanubhoy Desai, proprietor of Saroj Movietone, to produce six talkies a year ? What happened of this contract ?

Question 3. Is it true that the first picture produced in India for Saroj Movietone by Mr. Deming was called " Gaibi Sitara " ? Are the following details about " Gaibi Sitara " correct ?

(a) Story, scenario and direction by Wilford Deming ?

(b) Cost of production : Rs. 70,000 with copies ?

(c) Time taken for production : 6 months ?

(d) All facilities provided by Saroj Movietone and no expenses grudged ?

(e) Mr. Deming and another technical assistant from America drawing a combined salary of Rs. 1000 a month ?

(*Continued on page* 21)

Sensation of the Season!

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Scenes from
"Andheri Duniya"
(Parijat Pictures)

Unusual styling marks this attractive white satin evening gown worn by Phyllis Brooks the RKO Radio Star in " Another Face "

He Has Made 9,134 Pictures

A Brief Interview With Carl Laemmle, Filmdom's Foremost Impresario

Here's an interview with a man who has made more moving pictures than any other film impresario; who is the most active of the real movie pioneers; who has grown up with the business and has been responsible for many of its great advancements, not to mention the careers of many world famous celebrities. This interview was obtained by a correspondent at the luncheon given by the film industry of Ho'lywood to Carl Laemmle on Stage 20 at Universal City, Rupert Hughes presiding, with 250 stars, producers, directors and present and former employees of Mr. Laemmle honouring him.

Mr. Laemmle who has just celebrated 30 years in the picture business was first a theatre man, then a distributor, and then a producer. He founded Universal Pictures Corp. and the world's largest studios at Universal City, and he is still the guiding head of them. In daily contact with every Universal office in the world and receiving an average of 5,000 letters monthly from film fans and theatre men, Carl Laemmle KNOWS motion pictures.

(Q) " Mr. Laemmle, how do pictures today compare with pictures of fifteen years ago ? "

(A) " No comparison. Pictures today are the finest entertainment the world has had. However, Hollywood can take a lesson from many of the old silent pictures."

(Q) " Just what do you mean by that ? "

(A) " Frequently Hollywood makes pictures for the sophisticates when the first rule of movie making has always been to cater to the 'family trade.' Pictures are for the masses. Trying to be subtle and too sophisticated has never brought anything but trouble. I prefer to make true, honest pictures that every member of any family can enjoy—the human type of pictures."

(Q) " What about horror films, Mr. Laemmle ? "

(A) " That cycle is quiet at present. 'Frankenstein' started it and was successful beyond any dream. So many tried to follow the formula that it is now pretty well worn out. We have a feeler out in 'Dracula's Daughter' now."

COLOUR FILMS

(Q) " What about colour films, Mr. Laemmle ? "

(A) " They are not of great commercial advantage. We had colour pictures in 1908. 'The Passion Play,' made in France, and others. 'King of Jazz' won the Academy Award for artistry, but I do not look for many colour pictures. When third dimension comes in, then colour pictures will be 'in season.'"

(Q) " What about the talkies ? "

(A) " I think sound films arrived prematurely; third dimension photography should rightfully have come first. But thanks to sound, great advancement in recording and projection have brought us the finest entertainment we've ever had and we've really just begun with this new medium."

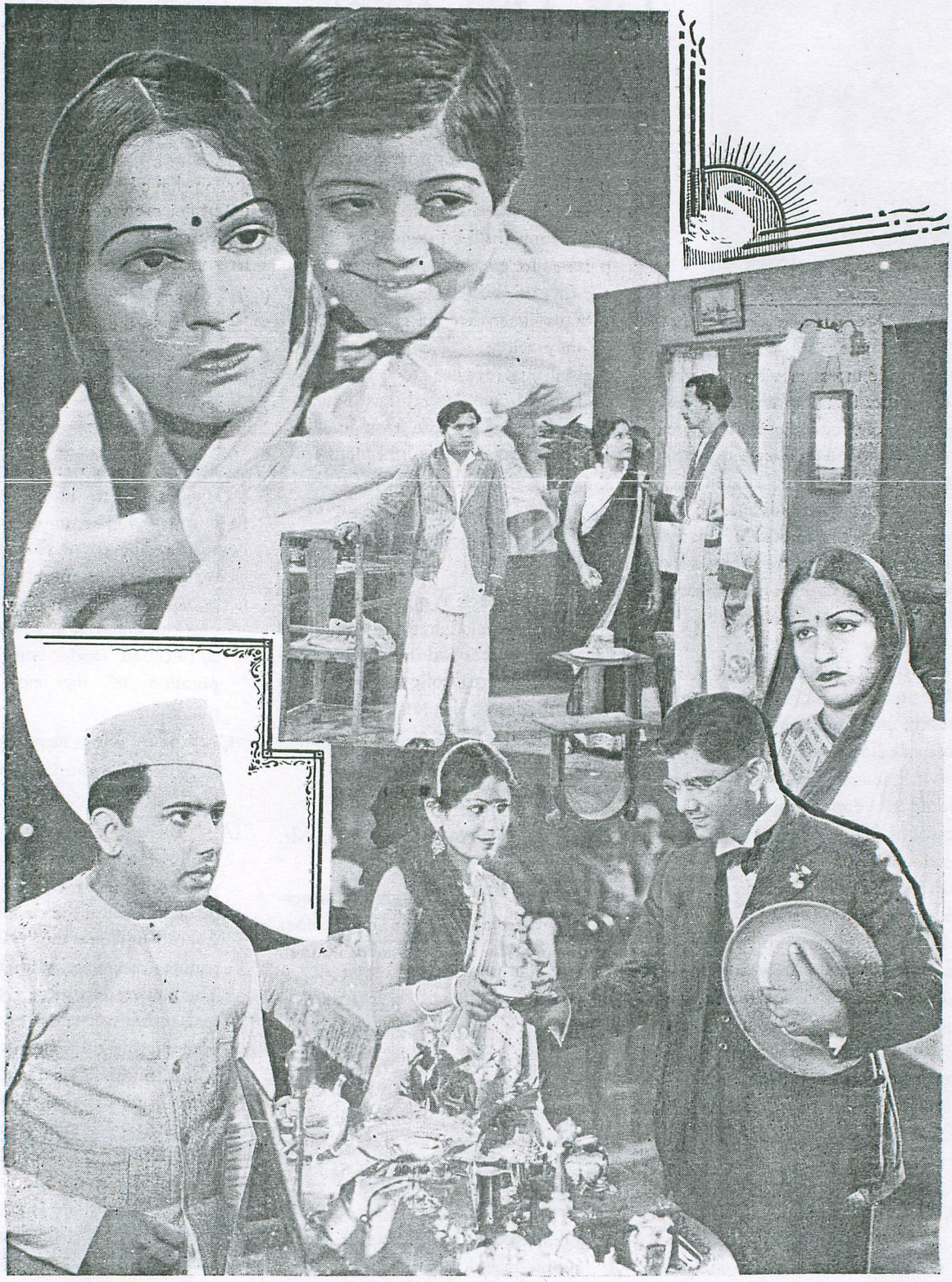
(Q) " Once Universal advertised, 'The Play's the Thing.' Do you still think the story is more important than the star ? "

(A) " I haven't changed my personal opinion so far as entertainment is concerned, but commercially star pictures are best. However, it is foolhardy to expect any star, however popular, to carry a weak story. The vogue of screen stars is shorter today than a few years ago. One or two truly fine vehicles can create a new star and one or two bad stories can ruin the reputation of the most popular player."

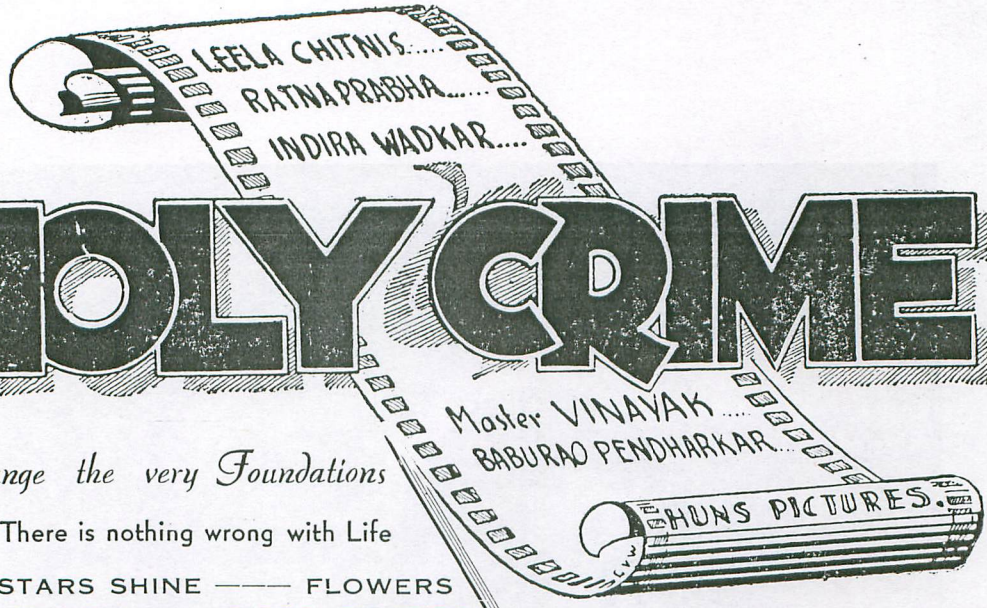
(Q) " What about new talent ? Is there really a shortage of talent in Hollywood ? "

(A) " There are less stars today in Hollywood than there were ten years ago, because the demands of talking pictures are much greater. Everything connected with making pictures is more difficult today. There never has been a time when real, tested talent has been offered such fine opportunities as in Hollywood today. But those who seek these opportunities must be well qualified, not just screen struck. We are always on the lookout for new players and there is a particular shortage of good leading men. We need youth, pep, personality and magnetic young artists who really can act."

(*Con. on Page 37*)



Here are some interesting situations from "Holy Crime" the maiden production of Huns Pictures (Poona).



Change the very Foundations

There is nothing wrong with Life

STARS SHINE —— FLOWERS BLOOM——BIRDS TWITTER

Nothing wrong in the scheme of nature

BUT THE DEVIL IN MAN
is Dominating
THE ANGEL IN HIM

A HUNS EPIC (*in Hindi*)

HOLY CRIME

That will move you—
Your Psychology—
Rationality—Emotions—
Your very Life—

Hear

Ratnaprabha's

MELODIUoS SONGS

Featuring :

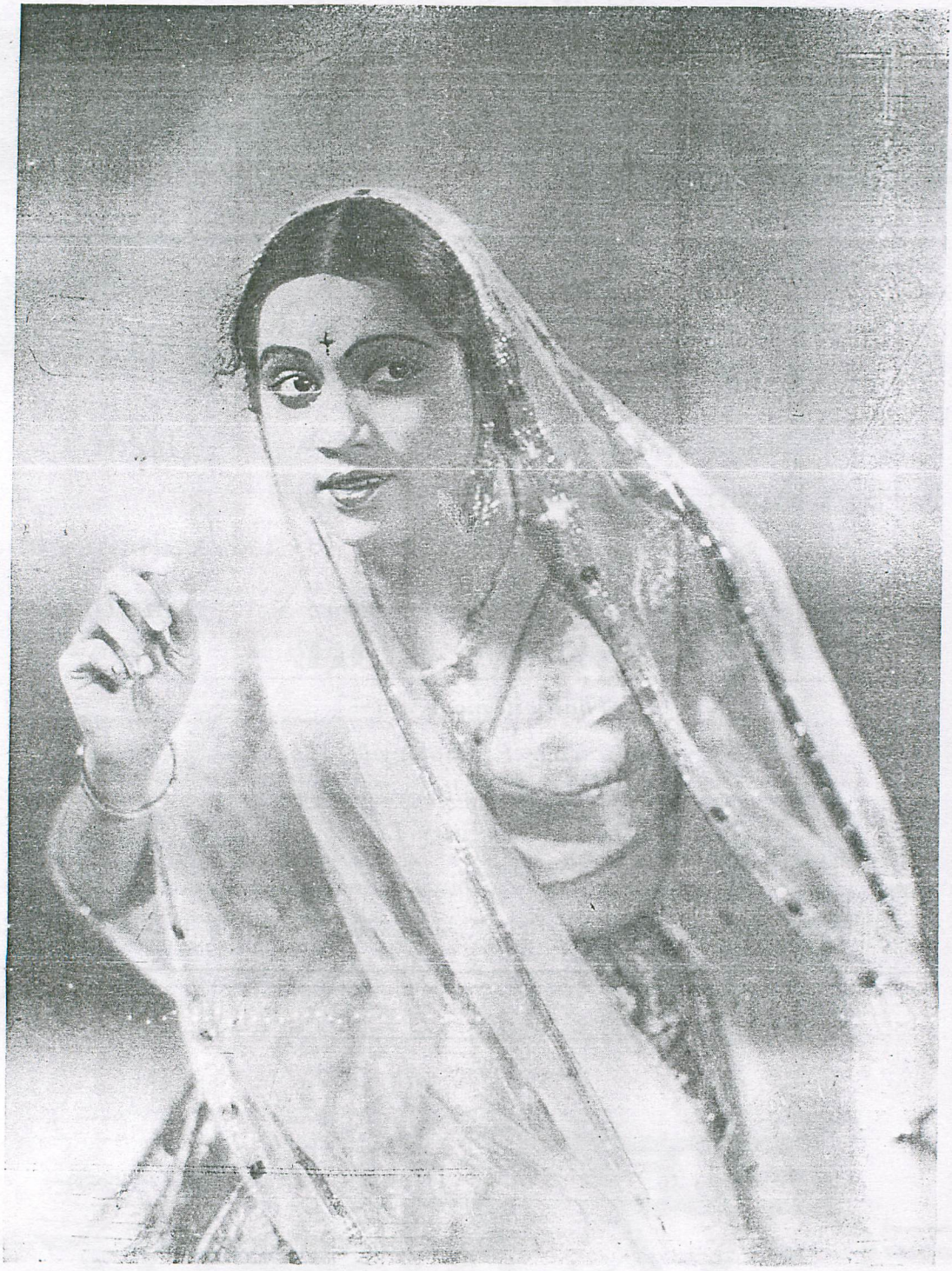
Ratnaprabha, Leela Chitnis B.A. and Indira Wadkar. . . . . .

Directed by : Master Vinayak

Cinematography : Pandurang Naik

Apply to : **HUNS PICTURES,** Virbaug, POONA

हंस पिक्चर्स



"Wait a bit, milady! He is just round the corner" Slick and seductive Shanta Apte in one of her new moods. (Prabhat's "Amar Jyoti")

Public Taste *By K. M. Multani*

More elusive, more tantalizing than even La Garbo is this enigmatical siren of 'public taste.' Producers, directors and exhibitors cogitate and wrack their brains to fathom this conundrum. They woo this damsel with more fervour than what they ever feel for their sweethearts. How willingly they would part with all their fortunes in lieu of just a glimpse of this muffled magnificence–to view just one aspect of this complex phenomenon. But this gorgeous guide to the fabulous hidden treasures is as inaccessible as ever.

Movie business in India is at best a gamble, as long as this knowledge of public taste, which is as rare and as sought after as the knowledge of alchemy, remains a closed book. Men upon men have laboured under the belief that they have probed this profound mystery, but it has not taken long for them to realise, that the painfully discovered watery expanse was only the mirage. This bitter experience, funny enough, does not point a moral to other unwary prospectors of gold in the Saharan desert and the unavailable quest continues with the same sad results.

Occasionally someone does produce a picture that just fits in the unspecified order of the public and consequently the producer is in a bit of sheer good luck and reaps huge profits from the effort, which was least calculated. That is the story of all the so–called record–breaking pictures without exception. These films coined real money at the box–office to an extent surpassing even the wildest dreams of their producers, while they were at their job of production. Some producers beguile themselves with the conviction that the picture was an inspiration to them, but alas, that voice from within dies for ever again. It is a pity, that most of the producers and directors hypocritically acknowledge the plaudits attendent upon their success and have no guts in honestly declaring the fact, that they are as surprised by the wild public reception of the picture as any one else. That spirit of frankness is of course an aspect of genuine culture, which how many or rather how few have acquired among the big shots of this film racket in India. The fact that the producers, who once flourished the banner of triumph, have failed to repeat their glory most miserably, is in itself a categorical proof, that their picture had clicked by chance and their success was only a streak of good fortune, whatever the persons in question have to say to the contrary. Few of them however realise that honesty is a great spur to improvement and self–complacency a mighty deterrent to the attainment of new knowledge.

But the question is—is this so–much–made–of 'public taste' really so elusive and so enigmatic? I say 'No. I know the movie magnates will quiz and say 'yeah?' 'When I say 'no', I mean' not so elusive and so enigmatic!' Besides, why not analyse the darned 'Pimpernel' and see if we can arrive at some semblance of understanding. It is no use running a 'guy' down, just because he dares to touch the subject, which the seers have given up for lost. Honestly, I would never have started this, what looks like an attack on the sanity of powers-that-be, if I were not convinced that deep under every appearance of chaos there lies an atmosphere of cosmos. The terms 'elusive' and 'enigmatic' are only relative and they have no place when knowledge brings the solution. The old saying "Faith begins where knowledge ends" complemented with one of my own: "Faith is only dignified ignorance" has quite an amount of significance here. Thus in America, where they have much more knowledge of movies than what we possess, the public taste is not 'so elusive' as it appears to our local luminaries. Efforts and sincere efforts have been made there, to analyse and understand this phenomenon, which under its chaotic show has a cosmic existence. Every creation owes its being to something else and there are factors which are responsible for the creation of public taste and these factors are determinable. In general these factors are of two types, internal and external. The first type concerns human psychology and the second relates to human environment. An intensive relative study of the psychology and the environment of the film public ought to bring about a discernment of its taste, which is an embodiment of its prejudices inborn and acquired. As a result of investigation and inquiry into the subconscious and palpable needs of the filmgoers, producers in America had arrived at a formula according to which they have been turning out hundreds of successful feature pictures. These set formulae were arrived at in different ways by different companies and were of the following pattern :— 25% romance and sex, 15% strong melodrama, 15% comedy, 15% music and dancing, 10% sentimentalism, 10% kid stuff, 10% strong meat e.g. fights and brawls. This was of course the rule for companies regular stock pictures, the formulae being abandoned in

the case of special productions. Whenever a slight change was observed in the reactions of the picturegoers, no time was lost in adjusting the formulae accordingly. When however a picture was unexpectedly a 'knockout' its pattern was carefully scrutinised and minutely analysed and that elusive something brought to light. But how many would undertake this painful. arduous and onerous research work in our lethargic country of dreamers? Why the movie "moghuls" in that "mecca" of flickers even dictate the public taste for which they have evolved interesting methods, and which for reasons of space I cannot delve in to here.

Then there are the external factors e.g. political, economical, social and religious. Thus, taking the home of movies for illustration again, we see that whenever any of the above factors happens to be rousing the public interest, the film executives immediately avail themselves of the occasion and produce a film with the burning topic of the day as its basis or background. Of course, the film catches the eye and is an instantaneous success. Some will argue that political films are impossible in India owing to an alien government and others will contend that films with economic interest will be unintelligible and consequently 'flops.' In any case, many will have something to say regarding films of propagandist nature as commercially unsound propositions in a country like India. But there are ways and ways of doing things and arguments of this type are only betrayers of impotence and can never rout the essential truth of the theory I have delineated here in a general form.

Public taste, I maintain. is discernible and definitely so in this country, where the masses have a static mentality, which does not get influenced radically and hence it reduces the serious element of speculation, which is ever present in the west. An intelligent application of the methods obtained in America and England. to sense the public demand, to the existent conditions in India, cannot but prove of immense benefit to our conceited producers and directors and also to the film public here, who then will become more responsive and eventually more progressive. I believe I have made my point of view clear enough without going deep into the matter owing to the limited space and may I say again that public taste is not so elusive and so enigmatic.

NAROTTAM JAGIRDAR & Co. present:—
ALL QUIET ON THE MARATHA FRONT
Featuring
SHARDA
ANUSUYA · SHALINI ·
SARDAR BALASAHEB YADAO ·
ZUNZARRAO POWAR ·
Directed by SARDAR BALASAHEB YADAO
अमर शहीद
A CHALLENGE PICTURE of the DAY!
IT'S CHHATRAPATI PRODUCTION!!
Coming at Wellington Talkies from Saturday 9th May, 1936

Round the Town

by LOTHARIO

Dharm-ki-Devi.

Produced by: **Eastern Arts Productions.**
Direction: **Hiren Bose.**
Photography: **Gordhanbhai Patel.**
Recording: **Khandubhai Desai.**
Music: **Biswas.**
Dialogues: **Gowri Shanker Lal Akhtar.**

The name of the picture is very misleading. There is nothing in the picture to warrant that name or even its remotest sense. The plot seems to be interesting but has been mercilessly mishandled by the director, who seems to be absolutely incapable of directing any sort of a picture. Some of his mistakes are silly and puerile. In the hands of a capable director the picture would have paid well. The subject seems to have had enough appeal in it originally to catch the public fancy. Actions are elbowed out and dialogues are put in their places. Rarely have I heard such impotent dialogues as I have in this picture. There is no force, ornament or sense about them. The man who wrote them seems to be stupid enough to miss the ruling sentiment of several scenes.

Photography is good throughout, barring a couple of places where it is flat. Some outdoors particularly several garden shots, are beautiful and very artistic. Recording is consistent and considering the fact that it is done on Audio-Camex the recordist could be said to have done very well. Barring one song of Sardar Akhtar which is really attractive, the rest of the music is just humbug. The orchestra is discordant and tunes do not seem to have been properly rehearsed before recording.

Kumar was unimpressive and Pheroz Dastur was no good. Shivdasani could be called very good comparatively, while Rafique Ghaznavi was not far behind. In fact, there is very little to choose between the two. Gope was good as usual, but lacked scope. Sardar Akhtar sang one song very well, and the rest was all apologetic. Yasmin was good and intelligent. Had not the director killed several situations by his interference, the artistes' performances would have impressed more.

Box Office: Not much—city, town or village. Rotten direction and silly editing have robbed the picture of all its chances of success.

Khyber Pass

Produced by: **East India Film Co., Calcutta.**
Written and Directed by: **Gul Hamid.**

A pretty good picture with a thin story. The scenario is defective. Certain scenes lack psychological development. The director has put in a pretty good effort to make the picture a success. Had the local distributor advertised the picture well and shown it in a more suitable cinema it would run better. Music is not attractive. Photography is pretty good. The recording is defective, particularly that of the music and songs. Laboratory work is not quite satisfactory. Editing is amateurish.

With a better scenario, the director can be expected to produce a better picture.

Box Office: Speculative. With profuse publicity the picture ought to pay, not otherwise.

(Continued from page 11)

(f) The picture failed miserably at Delhi and other important stations in the Punjab where the picture was first released?

(g) That the agents sent back the copies saying that they did not wish to handle the picture for distribution?

(h) That Mr. Nanubhai Desai, the proprietor of Saroj Movietone, is reshooting the picture at a tremendous extra cost so that his previous investment may, in part, be recovered?

(i) Is it true that after the unhappy failure of "Gaibi-Sitara," and seeing that there was no possibility of producing the other five pictures in the remaining six months when the very first picture took six months, Mr. Nanubhai Desai compelled Mr. Deming to cancel the agreement though very much against Mr. Deming's desire?

Question 4. From reports we understand that Mr. Deming has perfected a secret process of photography whereby without artificial lights and with minimum natural light, moving objects can be photographed in bath tubs? Is this true? If so, we should like to see a few results of the experiments to convince us?

We shall most willingly publish the replies sent by Mr. Deming in our next issue, if they come before the 15th May.

This questionaire ought to satisfy the worst sceptic who goes on shouting about having lost faith in our film industry.

We are sure Mr. Deming will convince his future shareholders before he asks them to buy shares.

Letters of Kamala

by Miss Kamala

Sweet Devika Rani,

HOW sweet you look, my dear! When I first saw you in "Karma" I was so thrilled that almost unconsciously I whispered "Beautiful", which word Ashok, who was sitting beside, caught. Within a second he took up the battle.

'Yes, beautiful," rapped Ashok, "what have you got to do with a woman's beauty? You are not a man to admire women and particularly such a beautiful collection of so many attractive qualities."

"There, there, Ashok," I replied, "you are in a fighting mood. A beautiful young woman, so long as she is not your sister, always puts you in that frame of mind. We are not living in the time of King Arthur and you cannot go out and shed blood over every young woman you meet. Come, come, Ashok, when a woman admires and appreciates beauty in another woman she is not only paying the woman a great compliment but also approving of the choice of her Sir Galahad. Isn't she sweet?"

" Damn it, she is. Sorry, sis, for being cross with you" said Ashok apologetically, "but when God wants to make a girl attractive, He is so thorough about the work that you cannot find one bally defect in her as consolation in case she turns you down. Now look at this one. How sweet–refreshing– intoxicating-seductive-charming-beautiful-attractive-thrilling."

"Get a book of synonyms, Ashok," said I, interrupting him, "and you can quietly read all the attractive adjectives without any one knowing them. You are talking so loudly that people think that you are describing the Capitol Cinema and when they look at the theatre to seek confirmation of your description they have again to look closely at you to make sure whether you are crazy."

"Damn it," (that is how he always begins his strong sentences) said Ashok," me crazy? They are crazy and blind if they cannot enthuse at the sight of such a thrillingly beautiful dove. "

"A Dove?" I asked him sharply.

"Why not?" He replied viciously. 'I think that beauty is given to those who are innocent and beautiful inside, what do you say?"

" Well, I admit that Devika is beautiful" I replied, thoughtfully. " But I don't think much of her being a dove or for that matter innocent,"

" You are jealous,"

" Not jealous, Ashok, but an innocent woman will not look so fascinating. She will look cold and stupid like a well chiselled statue. It is the intrigue in her which gives her a deceptive personality-a mysterious charm, which makes her desirable,"

" Desirable! you have said it, sis. That is exactly how I feel now."

" Oh, you are always like that which ever beautiful woman you see,"

" No, no, this time I am seriously affected."

And Ashok is always seriously affected every time he sees a beautiful girl.

And that is how we both discussed about you when we first saw you. Don't you believe all that Ashok said about you as he always uses hackneyed superlatives in case of young and beautiful women and your claim to both these qualities is surprisingly strong.

No one liked " Karma " but your sweet personality was so outstanding that we forgot to count the defects of the picture. We wanted to see you again in another picture, a better one.

It was therefore great news to learn of the formation of the Bombay Talkies with you as their chief star.

For months we used to read different news in the cinema papers and after months of suspense at last the studio, in which you were to work, was ready.

Ashok had by now forgotten you. His affections were directed another way–he called it the more beautiful way. This is how he accounts for his weathercock heart. According to him an artist should always run after the more beautiful. And you know, my dear, this steeplechase after the more beautiful is unending.

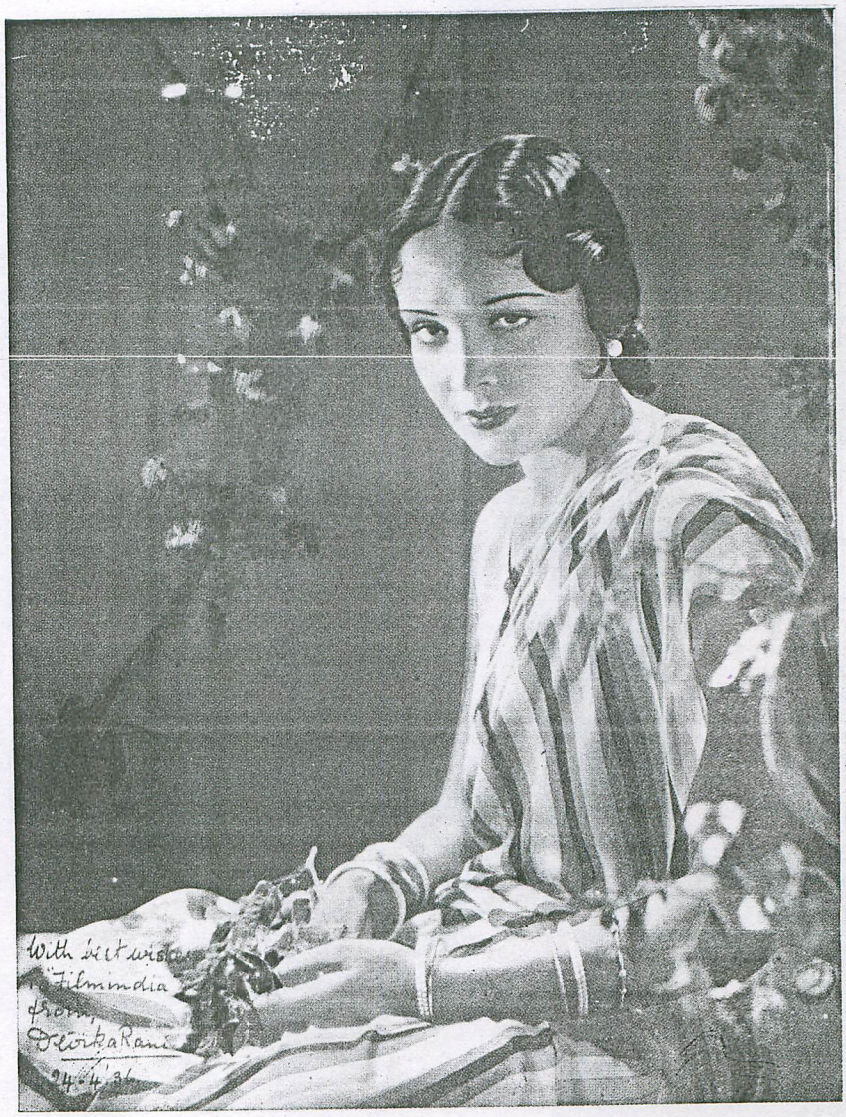
Your first picture was soon advertised but in its wake we all heard the rumblings of the Parsi Community. If the Parsis had stopped that picture we would have never excused them. Ashok even threatened to run amok with two open knives in a crowd of Parsis.

At last " Jawani-ki-Hawa " was on the screen and through a crowd of admirers we (Ashok and I) got the seats. At the sight of your first close up, all the affection that Ashok is capable of vomitting in words, returned and a hundred persons round about us could hear Ashok giving out numerous details about you, some of which even your parents would have been surprised to learn. Ashok is

(*Contd. on page* 28)

Our Autograph Album

DARLING DEVIKA

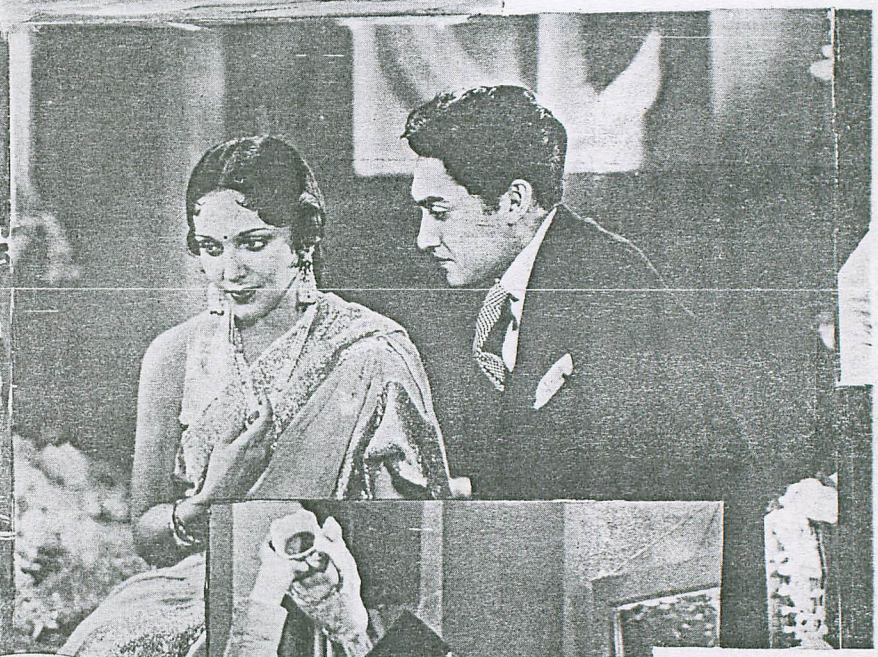


Meet DEVIKA RANI—the dream darling of millions. She stars in pictures produced by the Bombay Talkies Ltd. Her next appearance will be in "Jeevan Naiya" a Hindi social melodrama

Jeevan Na

Bombay Talkies' newest hit with J and Ashok Kumar strikes a new note ment value, while maintaining their technical traditions.

The heroine Latika has a chequered life. The daughter of a dancing girl, she is placed, soon after birth, under the tender care of Mathur, a philanthropist, to shield her from the shame of her mother's calling.



Throughout the Dark Moments of her Life, Latika sought Peace and Solace in the 'bhajans' of the "Yogini," which turned the Stormy Gales into Calm Weather to help the Smooth Sailing of her "JEEVAN NAIYA" (Boat of Life).

Rosy romance wi Ranjit, a rich a cultured youth, brin to Latika, now beautiful young girl 18, her first taste Heavenly Bliss.

aiya
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girl of
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ss.
The Serpent of Misery stealthily creeps into Latika's garden of Happiness, leading to a temporary separation from her husband. But True Love triumphs in the end.

GLORIOUS GULAB

Miss GULAB—sweet, charming and talented. For twelve years she has been a steady favourite with her fans and has worked in numerous pictures with signal success. She will soon be seen in "The Girl from Lahore" (Metro Movietone)

DARYANI PRODUCTIONS present

SARDAR AKHTAR - PADMA DEVI

NAZIR - H.K. SHIVDASANI

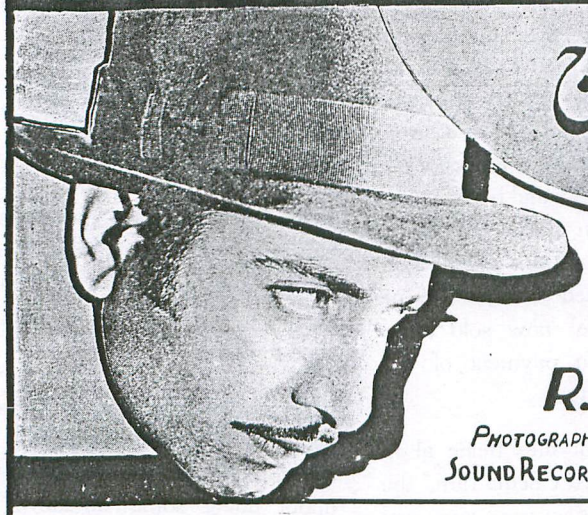
KAMLAKAR

GOPE.

संगदिल समाज

SANGDIL SAMAJ

سنگدل سماج



director:

R.S. DARYANI

PHOTOGRAPHY: GORDHANBHAI P. PATEL

SOUND RECORDING: KANDUBHAI DESAI

Watch the date of release in your town

Their Reply

23rd April, 1936.

The Editor,
"The Filmindia",

Dear Sir,

We shall be obliged if you will kindly give publicity to the following as explanation of your remarks published in the "Filmindia" in its April issue.

The article in the "Filmindia" addressed to the Motion Picture Society (which was reproduced in the Bombay Chronicle of the 15th inst.) was passed on to the raw film representatives in Bombay by the Joint Hon. Secretary of the Society asking for their comments or answers to the points raised against them in that article. We have now the answer collectively made by Messrs. Agfa Photo Co., Messrs. Gorio Ltd., Messrs. Kodak Ltd., and Messrs. Mangalbhoy & Co., all in Bombay. These firms say in that letter that the "article contains serious mis-statements. The prices of cinefilm raw stock were reduced when preferential duty rate was introduced and further on at the instigation of your Society the main raw stock manufacturers gave at that time a written undertaking to the Government that any future tariff reductions would be passed on in full to the producer." The companies have sent us for perusal the copy of their joint letter dated the 2nd March 1933 addressed to the Hon'bles Sir George Schuster, Sir Joseph Bhore and Sir Frank Noyce, where it is said:

"We would express our complete acceptance of the principle that any reduction in landed cost brought about by reduction on abolition of duty must be reflected in reduced prices to purchasers of raw stock and we have already demonstrated this acceptance by the reduction of approximately 9% in prices of raw stock in India brought into operation on the 1st of February, 1933. As a result of the Ottawa Agreement the duty levied on raw cinema films as from 1st January 1933 has been 15% on films of United Kingdom and 25% from other sources. The duty levied previous to January 1st 1933 was 25% irrespective of country of origin.

"The saving in landed cost of raw stock brought about by a reduction of duty from 25% to 15% and by effecting a 9% reduction in prices on 1st of February 1933. the films distributed by the undersigned. irrespective of origin, is therefore now sold at a price calculated on payment of not more than 15% duty.

"In the event of duty being abolished on unexposed cinema film, the undersigned manufacturers give you their assurance that a reduction in prices of raw stock will be brought into effect, passing on to the cinema producers a reduction in prices consisting of the portion of landed cost represented by duty. At present prices include only an allowance of 15% duty, the removal of this would represent a 13% reduction in landed cost effected by the difference between the lower duty and 15% would also be passed on to the cinema producer."

Yours faithfully,
for MOTION PICTURE SOCIETY OF INDIA,

Sd. V. G. Motwane,
Hon. Secretary.

(People always take serious notice of what "Judas" writes from month to month. We publish here a letter we received from the Motion Picture Society of India in reply to the remarks of "Judas". The Editor.)

(*Continued from page 22*)

imaginative that way and within half-an-hour he started talking in such an intimate and convincing way that people about thought that you and Ashok were lulled to sleep in the same cradle.

We liked "Jawani-ki-Hawa" and loved you all the more for your charming Hindi language. Every time you talked with the gardener Budhna, the audience was thrilled. The Parsi girl over whom there was so much storm, was the biggest joke in the picture.

Then came "Miyan Bibi" and Mamta" both bad vehicles for you, though you did your job well.

And then came the news that you had run away from the Bombay Talkies and that we would have no chance to see your pictures for a long time to come.

Ashok was desperate and threatening. He is always like that. He never believed the yarn and went about doing some detective work only to discover that you had gone for a short change to Calcutta and on return you will be working in "Jeevan Naiya," We were relieved and glad.

And now, darling, we are waiting for your "Jeewan Naiya."

Affectionately yours,

KAMALA.

India's Premier House of Waterproofs

OUR SPECIAL PRICES FOR SEASON 1936

Officers' New Rain Coats :

"NOBILITY" Three in one D.B.	Rs. 25 8 0 each
"READING" D.B. Heather mixture	Rs. 16 8 0 ,,

Outdoor Clerical Staff's Rain Coats :

"ROYAL TRENCH" two in one D.B.	Rs. 22 8 0 ,,
"G.I.P." Black Oil Skin	Rs. 12 8 0 ,,
"GHAZI" Best double texture checklined	Rs. 10 8 0 ,,
"MOSES" Best rubber checklined	Rs. 7 8 0 ,,
JAPANESE RAIN COAT Marwari Cut	Rs. 3 8 0 ,,
do. do. Marrott Cut	Rs. 4 8 0 ,,

Cyclists,' Sepoys,' Domestic Servants' Capes :

S.T. Cycle Cape with Hood	Rs. 4 0 0 ,,
D.T. Cycle Cape with Hood	Rs. 6 0 0 ,,
"OFFICERS" Cycle Cape with Hood	Rs. 10 8 0 ,,
HAT COVERS from	Rs. 0 6 0 to Rs. 0 12 0 ,,
PUGRI COVERS from	Rs. 0 12 0 to Rs. 2 0 0 ,,

None Genuine without our name, label or stamp.

K. C. MARROTT

Empire Building, Hornby Rd.,
— BOMBAY —

SAGAR MOVIETONE'S NEXT ATTRACTIONS

A COMEDY

Written by :— **Sgt. K. M. MUNSHI**

IN TWO VERSIONS GUJRATI & HINDI

GAY BIRDS

Starring : **Mrs. Sobhana Samarth & Mr. Motilal**

Supported by :— **Mr. Yakub and Others**

*Directed by :—***Mr. C. M. Luhar, B.Sc.**

Ready for Release :

Coming——— **SABITA DEVI** in **JIVAN-LATA** *with* **Mr. Motilal,**

*Directed by :—***Mr. Sarvottam Badami**

Nearly Completed :—

1. Village Girl, 2. Lion *of* Sagar, 3. Manmohan.

*Remember—***Sagar Understand Your Taste**

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MASTER MOHITE - - - - - -
MASTER DINANATH - - - - -
SUSHILADEVI - - - - - - -
BAI JAITUNBAI - - - - - -
PREMA BORKAR - - - - - -

—A FIRST PARIJAT PICTURE—

Good News

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VARIABLE AREA ATTACHMENT

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GLOW LAMP RECORD

- *You can change your variable density recording into variable area with little extra cost.*
- *Complete variable area Artreeves portable equipment for Rs. 12,000 only.*
- *All spares for AUDIO CAMEX equipment.*

For all kinds of Cinema Accessories write to :

SONO FILM SYNDICATE Ltd. KOLHAPUR

"MEET THEM IF YOU DARE"!

Here is a tableau of the famous trio—the three wonderful women of the screen : Durga Khote—Shanta Apte and Vasanti. They all appear in Prabhat's super spectacular production—"Amar Jyoti"

Don't Envy the Movie Stars

By Edward Schellorn

HOW often have you thought as you came out of a theatre after seeing your favourite: "Gee, I wish I had a chance to act?"

My advice to those persons is to think twice and don't envy those stars too much. The glamour attached to stardom, the large salaries and the adoration from fans just like yourself, are small compensation for the actual hardships attendant to motion picture fame.

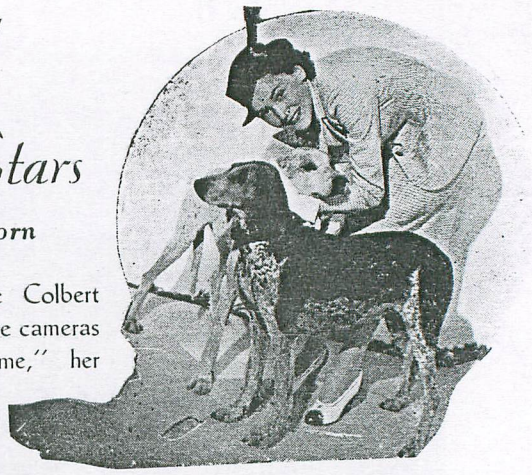
Envious fans think only of the luxurious homes and fine clothes when they say "I wish I were Claudette Colbert" or "How I'd like to be Gary Cooper." They never think of what real, honest-to-goodness hard work these brilliant young men and women have put into their achievement. And they don't realize that they now have to work doubly hard to retain their position. You know, it's hard enough getting up that ladder of success but it's even more difficult to stay on those top rungs.

The making of a picture doesn't just mean that the star walks in front of a camera for a few hours each day and then goes about her social duties. Far from it.

Even before Claudette Colbert started to appear before the cameras in "The Bride Comes Home," her latest Paramount picture, she had to attend endless story conferences, executive conferences and the myriad of other huddles that are a necessary part of the motion picture business.

She had to spend hours in a fitting room while her wardrobe was being made for the picture. And she had to study her script thoroughly.

But that's just the beginning. With the actual start of shooting, the star really gets down to work.



Maureen O'Sullivan finds dogs more faithful than men.

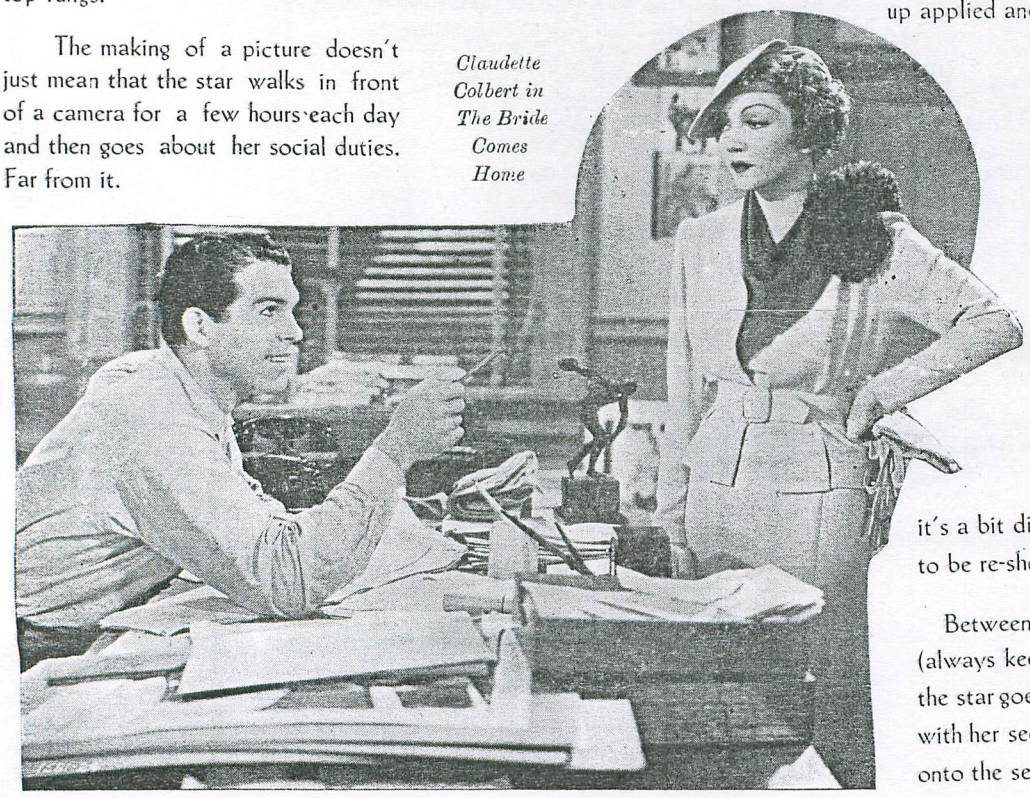
For a nine o'clock call at the studio, she generally arises around six thirty. A hasty cup of coffee follows and then the drive to the studio. For the next hour or so, Claudette is ensconced in the hairdresser's chair having her hair done.

After that's over, she goes to the makeup department to have her makeup applied and then arrives on the set at nine o'clock.

Rehearsals over, shooting begins and lasts until noon when time out for lunch is called. Oftimes dialogue in the script is changed or altered and the star has to memorize these new lines, at the same time trying to forget the part that has been cut out. Sometimes it's a bit difficult and the scene has to be re-shot over and over again.

Between bites of a hasty lunch (always keeping her weight in mind, the star goes over her business affairs with her secretary and rushes back onto the set.

Contd. on page 33



Claudette Colbert in The Bride Comes Home

Colour Vitamins :

Now Merle Oberon is going to work in a coloured picture. It will be in natural colours with the least technicolour process. The process is very much unlike the Ranjit process of 'hand and arm' colour printing Merle photographs perfectly in colour, and there is so much of it in her, mainly stolen from India, that experts who took the tests were surprised at the amount of colour vitamins in our girl from Calcutta. It is in the famous story by Robert Hichens, 'The Garden of Allah' that Merle Oberon will be the chief pride. As we go to press, we learn that a unit has already left for Yuma, Arizona, where the desert sequences will be 'shot.'

That is going to be some real colour and not like the colour bath we saw in Ranjit's "Soldiers Sweetheart."

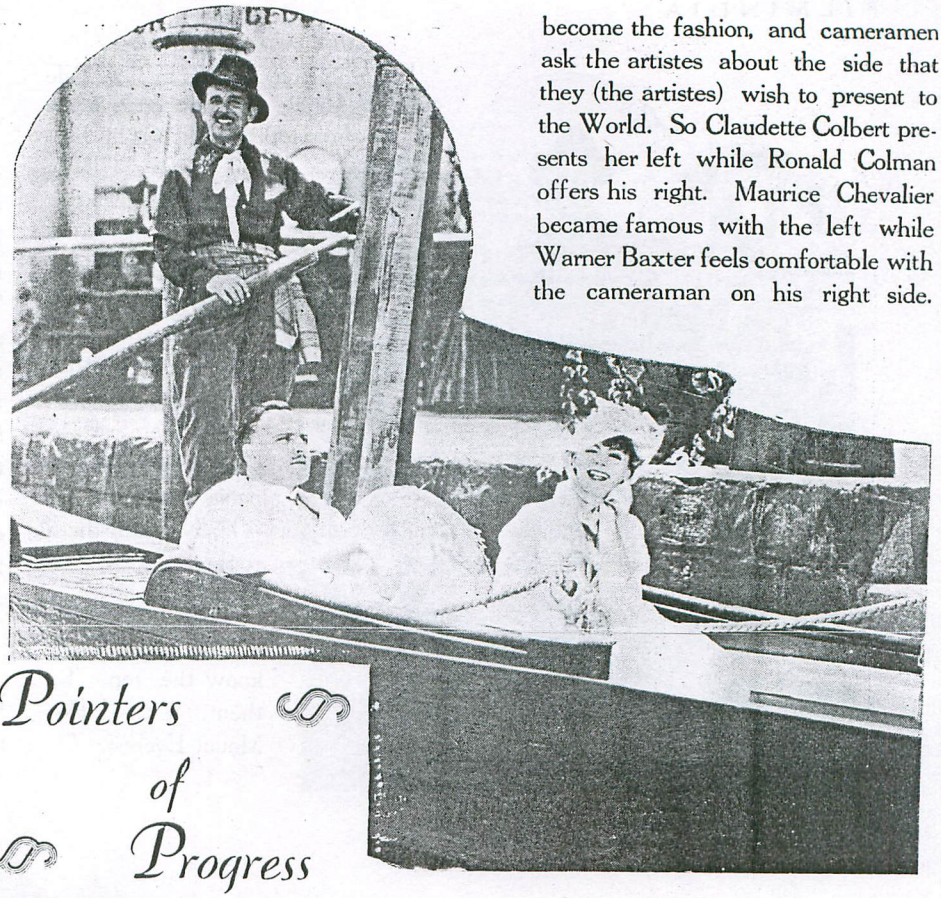
* * * * *

Good Speakers.

Do you know that Merle Oberon and 11 year old Freddie Bartholomew ("David Copperfield") are supposed to possess the best voices and diction in Hollywood ? That is what a group of experts has stated officially.

* * * * *

Pointers of Progress



Our Way.

Director Edward Griffith says that films of 1936 are going in for the three Rs : 'Realism,' 'Restraint,' and 'Romance.' Ours are also going the same way, but the Rs. mean something else : 'Rust,' 'Rot' and 'Riot.'

* * * * *

Right and Left.

Years ago when shooting "Cleopatra" the famous silent picture, Theda Bara, the well known artiste, hurt her cameraman's feelings by insisting that the right side of her face was twice as good looking as the left. Her opinion prevailed. Now it has become the fashion, and cameramen ask the artistes about the side that they (the artistes) wish to present to the World. So Claudette Colbert presents her left while Ronald Colman offers his right. Maurice Chevalier became famous with the left while Warner Baxter feels comfortable with the cameraman on his right side.

What is the joke that makes Greta Garbo switch on her best laugh while Frederic March looks daggers ?

Frederic March has a weakness for the left, while the tempting Dietrich is best admired from a height and a trifle to the left.

MISCHIEF !
Mickey Rooney, 11 years old veteran trouper, in A Midsummer Night's Dream.

Contd. from page 32.

If the picture is on schedule, the director call it a day at six. If not he goes on shooting until weary.

Returning to her home the star dines and promptly starts studying her lines for the next day. There is no time for relaxation. She can't go out. An actress must have her sleep if she is to appear fresh before the cameras next day. It's just work, work, work all day long and part of the night.

Now, do you still want to become a star ? You do ! Well, many still think it's worth all these sacrifices.

Miriam Hopkins, Joel McCrea and Merle Oberon in THESE THREE

But as Sydney Carton in "A Tale of Two Cities," he has once again soared to the top. Well, it is his best job since "Beau Geste," and Colman has done it in a smashing good style, once again proving to Hollywood and the World that though forty five, he is still an artiste of great talents. Once again at the top, he is likely to stay there for long.

Our actors don't know the top. To them it is like Mount Everest.

Our girls are photographed in bits, vide any photograph of Gohur's nostrils.

* * * * *

A Long Favourite.

For fourteen years Ronald Colman, the hero of "Clive of India," has been at the top or near it. Wonderful consistency in a land where there is so much competition and so much new talent in every year.

In 1922, he was a poor man. He left behind the poverty quarters to become the leading man in "White Sister" with Lilian Gish. He pulled on well through the 'silents' with occasional dark clouds, but in the 'talkies' he had rather a rough passage. They didn't take him seriously for some time and he was considered to be 'rather good' for light and adventurous roles. They thought that never again would he be a star,

Unholy Alliance.

St. Paul, Minnesota, is the toughest city, of course, in America. It is full of gunmen and gangsters, but there is no crime. Strange, isn't it? Not so much when you know the truth. The police are supposed to have an agreement with these gangsters that all kidnapping, shooting and other adventures shall be carried out only in the neighbouring towns. In return the gangsters are allowed to live like respectable county squires and some enthusiastic policemen go to the length of certifying their respectability.

We have a small place like that below the Kennedy Bridge, where they protect criminals and convicts.

Scenes from the forthcoming Warner Bros. Pictures.

1. Dolores Del Rio in 'Live for Love'
2. Bette Davis & George Brent in 'Special Agent.'
3. Bette Davis & Franchot Tone in 'Dangerous'
4. Wini Shaw & Phil Regan in 'Broadway Hostess'

A New Joan Crawford with a new coiffure to appear in the M.G.M. newest picture.

For three months he has been busy, heart and soul with his recent picture "Anthony Adverse." He is a bit worn out after directing this the most important picture, he has so far handled,

The picture has ninety eight speaking parts. It has 131 different settings, 3,721 costumes, 2 871 wigs. And 725,000 feet of film were shot (enough to run for about five days continuously). But now it has been cut down to two hours.

That is some picture.

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Lucky Parents

" The Country Doctor " ! That is the film featuring the Dionne Quintuplicates : Marie, Emilie, Cecile, Annette and Yvonne, all born together in May 1934, and are two years old this month. The Quins have been given such a tremendous amount of publicity that the producers could afford to pay them £10,000 for six days' work. Each day they put in 38 minutes work, giving a total of 228 minutes during six days, and for this each was paid £2,000 which works out at £2 a minute. Imagine it, and for just two year olds,

If they offer even one hundredth for twins then thousands of our parents will apply for the jobs,

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They Say So.

Director Clarence Brown says : " If you want good love scenes film them at night. Never, never in the morning."

Kidding.

Jackie Coogan is touring the American music halls with his fiance, Betty Grable, and rolling over in his mind an offer to play in a British Film.

The " Kid " is angling for a kid.

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" Pravda," the official Communist newspaper, accuses Russian Film Directors of conceit and ' sabotaging ' scenario writers, The editor has not met Indian Directors. who ' sabotage ' the heroines, and liquidate the capitalists.

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3721 Costumes.

Mervyn LeRoy, a film director at thirty five, has a big reputation in Hollywood. At the age of seven he was selling newspapers. At twenty-five he was directing films. Now he wants to produce films, and that's why he is now in England.

' Cute Mariam Hopkins says ; " I would rather play a small role in a really big picture than dominate every scene in a failure."

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More Ink in the Throat.

Archdale Jones went to Hollywood to write, One day he ' phoned up the casting agent. The agent liked his voice and said so, and in consequence, you will see Mr. Jones with Gertrude Michael in " Reunion."

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Quick Work.

They saw her in colours on the cover of a magazine. She was a beauty contest winner, and had caught the eye of a commercial artist, who put her there, thinking that it would be well for the magazine. Within twentyfour hours of the publication of the Magazine, Twentieth Century people took several screen tests of Mardee Hoff who is supposed to have the most beautiful figure in America. There they make stars in some hours,

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A Specialist !

Vince Barnett can insult people best in the whole of Hollywood. So he took up ' insulting ' as a profession, and was soon engaged by several fashionable people to provide insult and enjoyment to their guests at private parties, Vince did his job too well but people came to know the spirit of the performance and the ' kick ' in his profession was lost. So Barnett has now joined the movies and did infernally well in his first film " Scarface," with Paul Muni.

Generalization in any form pays.

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Made in Japan !

Harold Lloyd, who thought he knew everything about the movies re-

ceived a pleasant shock to discover himself talking excellent Japanese from the screen. One of his old pictures, " I do," was taken up by the Orientals and one Jap stage actor put his voice behind the Lloyd actions. The dubbing was done in Tokyo, and the results have been marvellous.

That reminds me of Jack Payne's musical picture " Say it with Music," dubbed in eight other languages besides French which language even Jack did not know.

* * * * *

Another Horror !

A girl wrote to Boris Karloff, the ' Horror King,' submitting a marriage proposal. She said she liked him because his pictures gave her creepy thrills. She was a fine cook and could mend his socks and was also earning a living wage. She was dead certain she could be very happy with Mr. Karloff.

Mr. Karloff, however, could not accept. He has a wife already, who could do all that.

* * * * *

She is Coming !

The Paramounts are ' testing ' Nazimova, and if the tests prove O. K., she is coming back to the screen after twelve years.

Do you remember the old fire spitter ? I don't. Let's wait and see.

* * * * *

Our Way !

Ian Keith, DeMille protege, plays the part of a Hollywood director in Paramounts' " The Preview Murder Mystery." So far he has put on Gary Cooper's breeches to get the DeMille touch ; slung a whistle round his neck in the Rouben Mamoulian manner, and got himself a walking stick after the von Sternberg style.

We suggest his adopting ' pan and beetle ' technic after our Director Chowdhary. That will add some colour to the picture.

(*Contd. from page 15*)

TALENT FIRST

" In the silent days, beauty was perhaps the first essential. Today talent comes first, then personality meaning personal magnetism, stage presence, naturalness and a normal face and figure. There is no room for the artificial person on the screen today. You can't force an unqualified actor or actress on audiences of millions or force success. Popularity has to be won."

(Q) " Does a star make the picture or the picture make the star ?"

(A) " A picture like ' Diamond Jim ' made a star of Edward Arnold. " Sutter's Gold ' will firmly establish him. Both were exceptional vehicles for him. The stories gave him dominance ; being a personable and talented actor, Arnold has won his stardom by unquestioned ability. Weak stories would never give him the chance he needed, though. ' Magnificent Obsession' has given Irene Dunne her best dramatic chance so far ; now 'Show Boat' will give her her best singing opportunity. You'll see a new Irene Dunne in this picture. One picture, ' Only Yesterday,' and fine direction, made Margaret Sullavan a star overnight. Most stars have to serve a real apprenticeship in many pictures, however. But in the final analysis, the public makes stars. The public must give newcomers better support in the future."

(Q) " What do you consider your finest triumph in 30 years in pictures, Mr. Laemmle ?"

(A) " The Knowledge that the 9,134 pictures I have produced have given so much enjoyment and enlightenment to millions all over the world. The happiness our pictures have given others has made me an optimist in face of many discouraging obstacles."

Ginger Rogers in her first solo-starring picture " In Person "

Mr. Fazaldin Presents

Hadi and Roshanara

IN

TRIYA CHARITRA

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Production Manager : – F. D. AKHTAR

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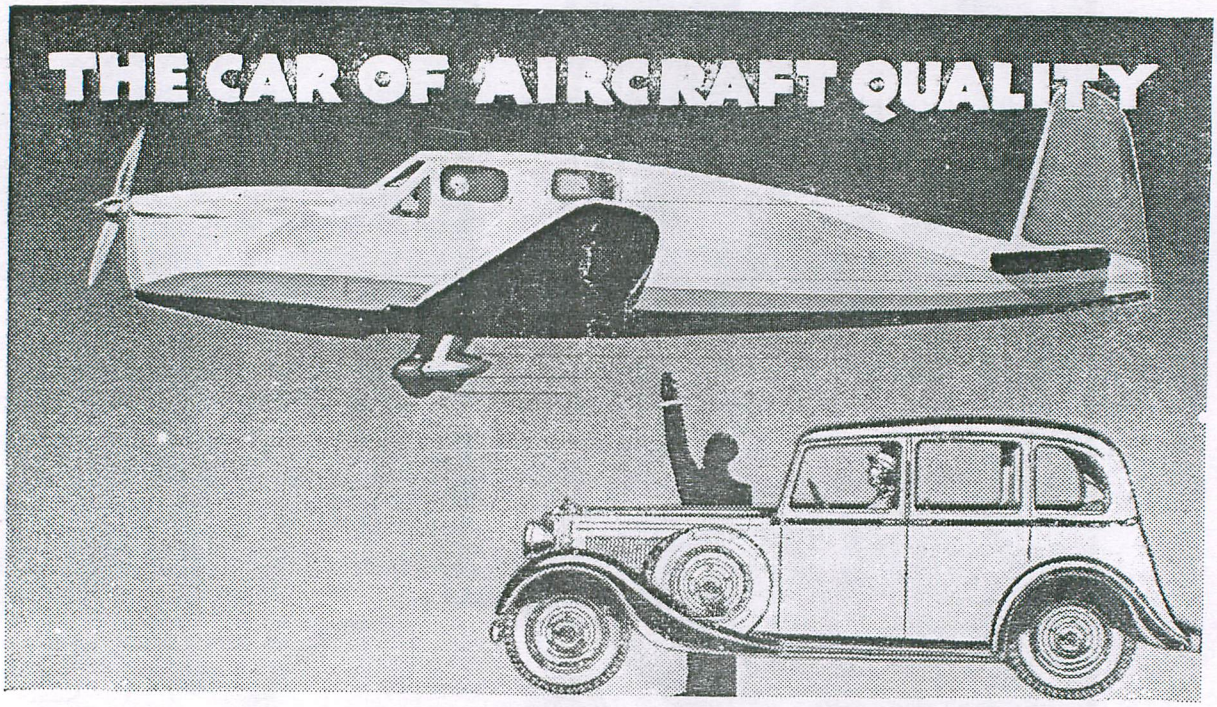

In 1940 it will still be *modern!*

Built like a 'plane, with stringent attention to the smallest detail and with scrupulous craftsmanship apparent in every line of its coachwork as well as in its 14-45 h.p. 6 cyl. power unit, the new Armstrong Siddeley brings skyway reliability to the highways of the world. In 1940 this speedy, luxurious saloon will still be up-to-date. Test it; enjoy the supreme ease of driving with which preselective transmission endows it; ride in it for half-an-hour and you will know what a difference Armstrong-Siddeley craftsmanship makes to motoring! The Car for the connoisseur!

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Howlers of the Month

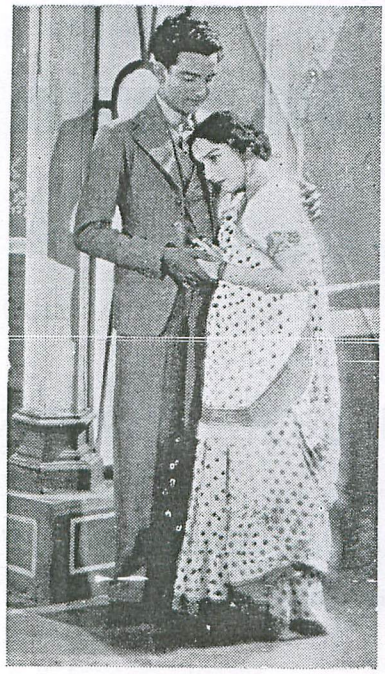
IF some of our film celebrities suddenly depart from this sordid earth what will happen? What a ticklish question, and now read how tickling is the answer.

IF—

1. ***Ardeshar Irani*** starts the ball rolling, he will leave Abdullally dead, Bharucha 'fixing up' the funeral, Sulochana signing with Karnani, Chowdhary negotiating with Nanubhai Desai, Rosie booking her passage for Calcutta, D. Billimoria looking out for a motor mechanic's job, Dada Karandikar thinking the tragedy an offence, Accountant Dalvi erasing last minute credit entries, Nandlal Jaswantlal weeping at Chandulal Shah's feet, Rustom, Adi and other Iranis opening tea restaurants, the motor drivers taking out the cars for taxis. Only Zilloo will be weeping. The 'Moj Majah' weekly will publish a special issue and look out for a larger sale. The heirs will manage to collect the fire insurance by doing the needful.

2. ***Chandulal Shah*** departs, Dayaram will manage the Crown Cinema again, Ganpatbhai will book for Jamnagar, Gohur will be an Orphan of the Storm, Jayant and Madhuri will go to Calcutta, Chaturbhuj Doshi will become the Presidency Coroner, Ghory, Dixit and Charlie will quarrel amongst themselves, each bathing in the glory of Ranjit, Khatoon will say that she would have been the next 'Gohur'. Sheshadari will fall back upon Shirin and Gul Banu.

3. ***Nanubhai Desai***: this won't be an ordinary departure. This man won't be given a chance even to do this unexpectedly. He will have to manage it slowly after satisfying at least three persons: Zebu, Ramubhai and Advani. Zebu will come out with a complaint something like this: "Boss, please warn Sutaria otherwise he will kick up a row with me". Ramubhai may say, "Oh, don't worry, I shall manage everything. We shall keep on shooting every day. By the way, if you want company why not persuade Gulab Kaka to accompany you. He might be useful on the way. I am sorry I cannot come as I have to buy some drapery for the next picture". Advani will come furious and without even removing his hat blurt out, a What is this, Boss? I don't understand? How is the picture going to end? Before you go away, Boss, I want some money; you know my wife is not keeping well."



Ishwarlal and Madhuri in Ranjit's MATLABI-DUNIYA

After fulfilling all these, ultimately Nanubhai will have to go to the laboratory and leave the world stealthily. And thereafter, Ramubhai will immediately occupy the proprietor's chair to prove that Nero can fiddle while Rome burns. The studio will have to be reroofed because Zebu will be weeping below it, and ultimately she will have to be conveyed to the Eastern Arts Studio and left in charge of any young Sindhi for consolation.

Advani will convene a meeting of all Sindhis and explain to them how he has been insulted by the sudden tragedy after all that he (Advani) had done for the Studio. He will quote dialogues from "Johare Shamsher" and "Ultimatum" in support of his arguments. And then with desperate grief he will fall round the neck of Dariani.

Sutaria will be mobbed and crucified. Zebu will be brought to witness this consoling spectacle. Advani will direct the scene and say that he was not paid for it.

Bhagwanji will stand in the door with a knowing smile indicating that Nanubhai had long before consulted him regarding this affair and he had advised him to put the same into execution.

Zena will say, "Mr. Nanubhai was a very good man, but I have got a better man now".

Swaroop Rani and her guardians will have to be reminded that Swaroop was once working with Saroj.

Kalimuddin of Globe Talkies will advise the old Kaka not to continne the pretence of showmanship and instead open a Bohri Restaurant.

Ramchandra Bhatt will die of heart failure. Chandulal Shah will convene a condolence meeting and help to shed crocodile tears.

Pictures have Come *and*

Pictures have Gone but

GangavataraN

- will ever remain green in the memory of Cine Goers
- A MILLION RUPEE PRODUCTION
- *Spectacular, Stupendous, Highly Entertaining, Technically Perfect* - - - - - -
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Ardeshar Irani will know of the death after a year and he will ask "Which Nanubhai?"

Kapurchand Brothers will carry a three ton lorry with flowers to their ruling deity for favours received.

Mr. Jayshanker, editor of 'Moj Majah' will for the first time enter the Saroj Studios.

A statue will be erected at Bhendi Bazar in memory of the great missionary of Islam.

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Padmadevi, the Bulbul of Bengal, is reported to have been taken again by Ranjit Movietone for Director Madhok's picture. Miss Rosa Hate will be co-starring with the Bulbul. Will the Bulbul fly away with Rosa to stardom?

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News reaches us that Madame Zubeida and Monsieur Nanubhai Vakil have fallen out and are no longer friends and partners. I know that Zubeida was lucky. Only for some time, her luck had suffered an eclipse.

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A Warning : So Nanubhai Vakil will be returning to Bombay if he cannot find a job in Calcutta. Realizing that a job was difficult without Zubeida, Nanubhai is reported to have made friends with a very beautiful girl called Dorothy and now "Dotty Dear" will be the heroine in Nanubhai's future pictures. What does Zubeida care? She has had enough.

We wish Nanubhai every success in Calcutta otherwise he will return to Bombay.

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Brain Twister of the Month : To whom does Saroj Movietone belong? They say it's a partnership concern with Zebunissa, Master Nissar and Jani Babu as partners. What about poor Nanubhai Desai? Has he also got a finger in the pie? Doubtful.

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Director Mujumdar is reported to have started a picture in Saroj Studio for N. B. Desai, the proprietor. The subject seems to be a serious one as Mujumdar has disappeared since the "Muhrat," and Nanubhai is trying to solve one of the sequences of the story by finding him. A great game of hide and seek between two old sinners. Let us see who wins. We know that Mujumdar has never lost.

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By the way, what is Jagu P. Advani doing? People tease him by calling him a director. Two months back when Baburao Patel was supposed to be working with Saroj, Advani was in shivers. Mr. Patel is now gone, but Director Mujumdar has come & straight away started a picture. Director A. P. Kapoor has also chosen to annoy.

That provides Advani a serious problem, in maintaining his pretence of being a director. Hold out, old boy, and you will still win through. Only men of your calibre will be liked in the mysterious Studio of Saroj, where intelligence is monopolized and culture is felt by its absence.

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One of those who badly need a "stardom" but can never hope to attain one is Miss Rosa Hate, Ranjit's new gamble in heroines. If looks can drive away an audience Rosa will take a lot of beating.

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Recently Sardar Akhtar had been visiting Lahore, her native place,

Miss Bimla Kumari and Marzar in West India Films "Takdir-ka-Tir"

for her brother's wedding, keeping Dariani and Lala to each other for their pictures at the Eastern Arts. It seems that Sardar's sudden visit after a long time made her several friends rather anxious to detain her longer there and they would not let her go back except on remand. So Sardar was bailed out.

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The recent recruit to the "Begum Complex" is Sardar Akhtar Begum (as the Chronicle puts it.)

Persons who have carried the torch in the past are Fatma Begum, Sultana Begum, Jahanara Begum, Mukhtar Begum and Roshanara Begum.

In fairness to this new species of Begums, some other title must be found for the Mahomedan ladies of the royal harem.

Wonder when Hafizji is going to call Ratan by a new name, say, "Begum Ratna." It sounds better and will suit Khan Bahadur Ardeshar Irani pretty well for his new picture.

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Shalini Cinetone of Kolhapur is reported to have taken up the services of the Ratan Bai 'Circus' with the full starving 'Zoo' including Bali and Hafizji. This is only a short season engagement for one picture. Well, fools rush in where angels fear to tread.

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A Tip to Hafizji: The stage struck Nawab of Rampur is thinking of starting a picture producing Company. Munshi Shums, the 'modest' Munshi from Saroj, is already at Rampur. Letters and telegrams are cordially replied to by a new 'movie' department. Buck up, Hafizji'

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The frst born of Sree Satnarain Cinetone was called "The Last Mistake," After this assurance, we thought that we would be spared another. But now we hear that Rai Bahadur Kishorchand of Satnarain Cinetone has come down to Bombay and wishes to rechristen his first picture as "The Last but One" by

Wistful and wondering Shanta Apte comes to delight her fans in "Rajput-Ramni"

producing another "Mistake." He is from the Punjab and that explains, it.

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Recently an elderly producer. (we do not mean Mr. Shah) had a child after a long lapse. It wasn't a baby boy but a bonnie girl. His distributors and friends threw congratulatory parties to celebrate the event. We wonder why there was so much noise about it? Was it something unexpected of the elderly producer or were the delighted friends all barren and bachelors to whom the sight of a newly born babe proved overwhelming?

Ten years back the population of India was 300 millions. Today it is nearly 350 millions. That shows that the people have been pretty busy in spite of trade and other depressions. So, one more in filmdom was hardly an occasion for barbaric feasting.

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It was quite appropriate for Gohur to work in "Soldier's Sweetheart." Who but a soldier can call Gohur a sweetheart? Shah can punish when he so wills.

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In "Woman's Challenge," a Kolhapur Cinetone picture, Ratan Bai as the heroine is the 'young' College Girl, and Hafizji as the villain, is the 'young' college boy. Looking at them the present day college boys must be sent to kindergarten schools.

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Rose Cottage--Facing the Sea--well equipped bedrooms facing the West--Academy for teaching drawing room manners and etiquette. Pupils offering substantial propositions allowed. Recommended by film directors and proprietors. (An Advertisement).

Studio Close-Ups

Sangeet Movietone

Bai Jaddan Bai's second super social picture, "Madam Fashion", is a remarkable success at the Imperial Talkies, Bombay. Her first picture, "Search for Truth", was also a signal success. The third picture in hand is named "The Call of the Soul", and Jaddan Bai is applying herself heart and soul to make this third picture as great a success as the first two. It is really commendable, not to say surprising, that a producer from the supposed 'weaker' sex is competing successfully with and even surpassing some old and established producers in Bombay. Let others learn from Bai Jaddan Bai. She is our 'Miss Pickford', artist and producer, and successful in both.

Miss Usha in ASEER - I-HAVIS

Imperial Movietone

Director Chowdhary has gone to Kolhapur for outdoors with his "Darling Daughters". The troupe consists of Rose, Kumar and Mubarak all on a wonderful holiday in the South. Director Gunjal has followed suit with the result that half of the Imperial Film Co. is now at Kolhapur with their boys and girls. Chowdhary's "Pride of India", featuring Sulochana, is shelved for the present, preference being given to the Rose production. Miss Rose is the new fashion at the Imperial, and she is very popular amongst the staff, the proprietors and the directors. Director Homi Master is busy with "Jat-e-Sharif". Goodness knows what that means, nevertheless he is at it. "Gulam Dakoo" which is reported to be sold outright to Messrs. Munjee Nathoo & Co., is not doing well at the Majestic "Sundari", "Maha Maya", and "Akal-ka-Bandan" are other pictures ready under the Premier Banner

Sagar Movietone

Director Mehboob's "Deccan Queen" was well received by the public in Bombay. Though the subject was commonplace yet the director showed improvement in his work. Director Badami's "Jeevan Lata" has been completed, and is awaiting release. The picture is expected to go even better than "Dr. Madhurika". The busy Badami is already shooting another one called "Village Girl," with Sabita Devi in the principal role. The newly made director, Yakoob, is concentrating on "The Lion of Sagar" with Moti as the 'Lion' (and a pretty poor one too). Spurred by his previous screen successes, Sjt. K. M. Munshi has written a clever screen comedy "Gay Birds" and handed it over to the tall talking Luhar for direction. If Luhar will only direct and not write for papers, he will give better pictures to Sagar.

By the way, we suggest that Sagar's should now take up another heroine instead of so often exploiting Sabita. Too many Sabita pictures will give a setback to her box office attraction

Ranjit Movietone

Director Madhok has at last completed his first experiment in the Shah Laboratories. It is called "Dil ka Daku", featuring Rosa Hate. Looking at the heroine, we do not think there will be much for the Daku's Dil As if having anticipated the fate of this picture Mr. Shah has again secured the services of Padma Devi, the Bulbul of Bengal, for Madhok's second picture called "Samaj-Shikar". It is said that Raja Sandow's "Black Bandit" was saved from utter failure because of Padma Devi's work and music. Director Jayant Desai is fast completing "Matlab-i-Dunya", while Director Chandulal Shah is busy putting box office punches in Gohur's "Prabhu-ka-Pyara". The outside punches are badly needed now that the heroine has lost her famous box office punch. Imagine how many 'Gohur' pictures have recently failed one after another. Shah is a worried man.

Wadia Movietone

Finishing touches are being given to "Frontier Mail." The picture is expected to be a box office sensation, in as much as some absolutely novel stunts are performed by the amazon, Nadia.

The picture will be released shortly at the Lamington Talkies, Bombay.

Saroj Movietone

Director Advani's "Sipah Silar" has at last been completed. The effort has been so taxing to the director that he has left for Hyderabad where, as usual, his family is 'not well'. Director Majumdar has taken up Chowdhary's story for shooting, but there does not seem to be any hurry about things. In the meanwhile Director A. P. Kapoor has suddenly come back and started shooting another picture with his usual speed. It is strange that Proprietor Nanubhai, who, on his own repeated statements, had found this director "Totally useless", has suddenly taken the same man again. After all Kapur must have some qualifications which old Nanubhai with his 'intelligence complex' is too jealous to admit. We wish the pictures all success as in spite of all the self-broadcast intelligence of the proprietor, pictures have been consistently failing one after another since the last successful "Shah Behram". Mr. Sutaria the old manager of the Company, has been provided a change by giving him the charge of the booking office of Messrs. Munjee Nathoobhoy & Co.. the new financiers in the screen world. Bhagwanji, old Lala's import, is now acting the manager with his novel 'knowing' smile.

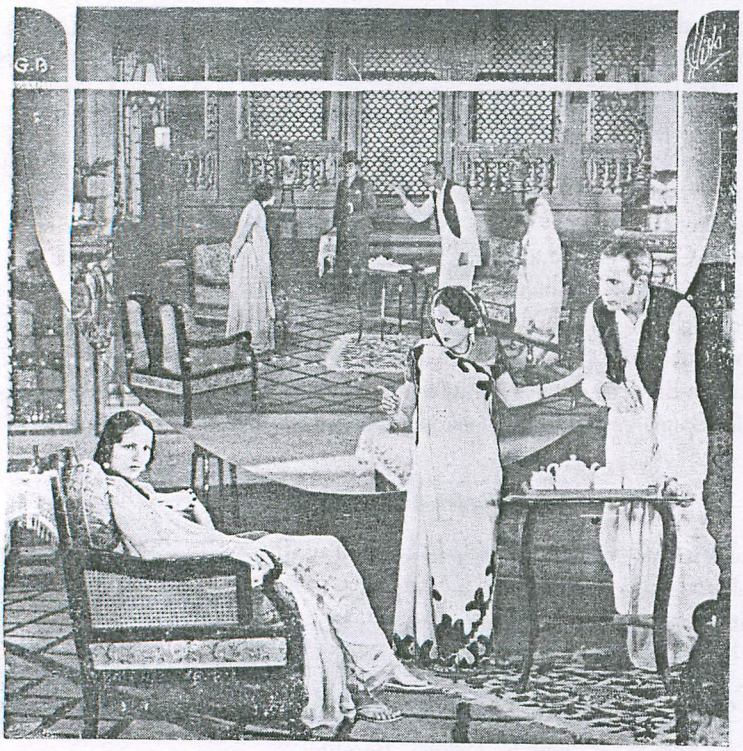
Eastern Arts Productions, Ltd.

After the miserable success of "Night of Love" directed by Director Khosla and the poor failure of "Dharam-ki-Devi" directed by Hiren Bose, a new 'frankenstein' of the megaphone, the Company thought it best to stop production. But to utilize the lease of the Ajanta Studio the ambitious little Dariani has started a picture of his own own "Sang-Dit-Samaj" featuring Padma Devi and Nazir. The story is reported to he extraordinarily good but we expect the picture to meet the same fate as other pictures directed by Ram Dariani. Just to keep the home fires burning and to prevent the throats going dry, Hari Shivdasani is also having a picture of his own called "Sher-ka-Punja". This 'lion's paw' has been handed over to that little shivering director, Khosla, for direction so that the fate of his previous pictures may be exactly secured. The Dariani-Shivdasani Corporation will be working for another four months in the same studio and thereafter also, weather permitting.

Golden Eagle Movietone

The Lala is flying on the 'golden eagle' having completed and censored his "Piya-ki-Jogan" directed by Hiren Bose, featuring Sardar Akhar. Reports about the picture are not encouraging but still we cannot say anything definite till it is released. If Hiren Bose has done half as much as he has done to "Dharm-ki-Devi" then God bless the picture and Lala both.

Not satisfied with his previous setbacks, Lala is reported to be starting another called the "Virgin Widow". What an object of interest to the old Lala!



Some tense situations from 'Gay Birds' (Sagar Movietone.)

Prakash Pictures

This assembly of half a dozen Bhatts (spelled with a double 't') is still continuing its pretence of successful production. After great efforts they have somehow succeeded in securing a semblance of victory in "Snehlata" a Guzrathi social story. As if to balance this little bit of good luck the second picture called "Revenge" failed miserably at the Super Talkies, Bombay. After seeing "Revenge" one does feel vindictive and wants to vindicate art by murdering the unfortunate director, Mr. Bhatt (with a double 't'). Their next one is "Top-Ka-Gola" by the other Bhatt (also with a double 't') featuring that famous artiste Padma Devi. Well, wishing them every success, is all that we can do.

Minerva Film Company

Sohrab Mody who was such a smashing success in "Hamlet" of the Stage Film Co,. has started his own in partnership with his enterprising and lucky brother, Keki Mody. The first picture of the new Company will be "Shaheed-e-Havis", a well known drama of the late Aga Hashra Kashmiri. With a good Portia and Mody himself in the hero's role the picture ought to be a great success with its excellent Shakespearean plot and wonderful Urdu dialogues. All luck to you, Mody.

Metro Movietone

So far this is a one picture company belonging to Mr. Lakhia (Senior) brother of the famous solicitor, C. T. Lakhia, a prominent medium between the living financier and the dead producer. The first picture is called "A Girl from Lahore", and features Gulab, that clever all round artiste. Young Amarnath, a new victim of the megaphone, is reported to have done his best to make the picture attractive from all sides. Well, success to you, Sonny.

Bhavnani Productions

"Dare Devil" was well received at the Super Talkies. Its success in these hard times lends support, both moral and financial, to the coming production "Dilawar" with Nayampally and Prabha. Bhavnani has always been a hustler.

(POONA) Huns Pictures

Their first picture, "Holy Crime", featuring Baburao Pendharkar, Master Vinayak, Ratnaprabha, and others, will be completed in a month with its two versions: Marathi and Hindi. The story is reported to be a sensational social subject written by Khandekar, a prominent litterateur of Maharashtra, The Hindi version has been ably prepared by Pandit Indra whose stage successes have given him an enviable reputation as a classic writer, With our old artist, P. S. Naik, at the camera, the picture is expected to be a feast of artistic entertainment. Choice songs sung by Ratnaprabha, Indira Wadkar and Master Vinayak almost unconsciously stamp the picture as a great 'musical' of 1936.

The second subject chosen by Baburao Pendharkar, the astute organizer and business brain of the Company, is "Ekach Pyala" the immortal stage drama of the great writer, Gadkari. The story has a glorious social theme with an eternal message for millions and provides unique scope to Baburao Pendharkar to display his incomparable arch villainy in a never-to-be forgotten role. Well, well, luck to you, Bob.

An exciting event in "All Quiet on the Maratha Front"

Prabhat Cinetone

Dhaibar's "Rajput Ramani" was well received at the Krishna Talkies, Bombay, Shanta Apte's music seems to have enthralled the audience into making the picture a success. Director Shantaram is concentrating heart and soul on "Amar Jyoti" which picture is reported to be the next big sensation in the film world, No money and pains are being spared to make the picture a great classic from all view points. Well, Shantaram can produce a great picture always, this time we want a greater one. " Sant Tukaram" starring Vishnu Pagnis will also be another great promise of Prabhat.

Ajanta Cinetone Ltd.

"The Mill" the last picture of this Company which was banned by the censors for reasons known to themselves only has been now passed under a new name "Garib Parwar". The picture which has an excellent story and efficient direction is expected to achieve sensational success at the West End Cinema.

SANGLI

Parijat Pictures

Messrs. Dinanath and Kolhatkar, the stage successes of one time, are busy with "Andheri Dunya" an appropriate picture title for the world they are themselves in. These people hope to make money in pictures some day. Well, nothing is lost in hoping.

KOLHAPUR

Kolhapur Cinetone

Director Atorthy's "Woman's Challenge", featuring Master Vithal, Shahu Modak, Phatak, and Raja Pandit, has almost been completed and the exposed celluloid is now in the editing room.

Director Jagirdar. now famous for his character role in "Aseer-e-Havis", is busy on a new Hindi picture called "Din Dunya", featuring Rajkumari, Raja Pandit, Shahu Modak and Meher Sultana.

Director Dada Phalke's "Gangavataran" is being "produced." That is all we can say about it. We cannot risk telling you when it will be completed.

Major Dadasahib Nimbalkar, the enthusiastic Managing Director of the Company, is concentrating all his energies on "Damaji", a Marathi super social drama with plenty of plots and thrills. Under Dadasahib's expert supervision the picture is expected to be really great.

Major Dadasaheb Nimbalkar is to be congratulated on securing the services of that well known director and organizer. Mr. H. M. Reddy, as the general manager of the company. With Mr. Reddy's varied past experience and brilliant record, we are confident that he will set the company going with greater speed and more efficiency than thitherto.

As we go to press we understand that Major Dadasaheb Nimbalkar has also begun a new historical subject called "The Frontiers of Freedom" written by the well known stage writer, Bhalchandra Pendharkar. The picture will be directed by Major Dadasaheb himself.

Chhatrapati Cinetone

At last the long expected historic epic "All quiet on the Maratha Front" is going to be released at the Wellington Talkies. Mr. Narottam Jagirdar, the enthusiastic proprietor of Select Talkies Distributors, is responsible for this release. Sardar Balasaheb Yadav, the hero of the picture, is reported to have great work in the picture.

Shalini Cinetone

Director Shivkumar's "Aseer-e-Havis" is ready for release. Ushadevi is reported to have done some excellent work in the picture, not to mention Jagirdar's work.

Director Atorthy is reported to have been taken his unit composed of a heroine and a pseudo-villain, for a picture at Shalini. We wish Atorthy every success and remind him that after his great success in "Yahoodi-ki-Larki", a New Theatre's picture, he has consistently failed to produce pictures with even the slightest semblance of success. In Shalini he has the chance of a life time under the capable supervision of K. Vasudeo and the sympathetic intentions of the local royalty.

CALCUTTA

New Theatres, Ltd.

Their "Bhagya Chakra" is running into the 17th week at the Minerva, Bombay, and has surpassed the record of "Devdas' in collections and popularity. The picture has been a great all round success. Right in the wake of this success has come "Millionaire" directed by Hemchandra to set up new records. This picture has also caught the popular fancy. "Manzil", the Hindi version of "Grihada" directed by Director Barua, is in the editing room, while "Punjarin". the Hindi version of "Dena Paona" directed by Profulla Roy is also ready Director Barua has also started another called "Parajanma" with Jamna and Pahari. Well, success is spelt "New Theatres."

East India Film Co.

"Khyber Pass" directed by Gul Hamid is fast nearing completion. The picture features Gul Hamid, Patience Cooper, Mazher and others. "Baghi Sepahi," directed by A. R. Kardar, is expected to be a sensational thriller with Lalita and Bimla. Devaki Bose is also doing something there either exposing some film which he will call a picture afterwards or spending money.

National Theatres

Their "Queen of Hearts" is nearing completion. The picture features Anwari. Rampiary and Nimbalkar. Their first picture, "Derby-ka-Shikar," is reported to have achieved some measure of success.

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WHAT PRICE FASHION!

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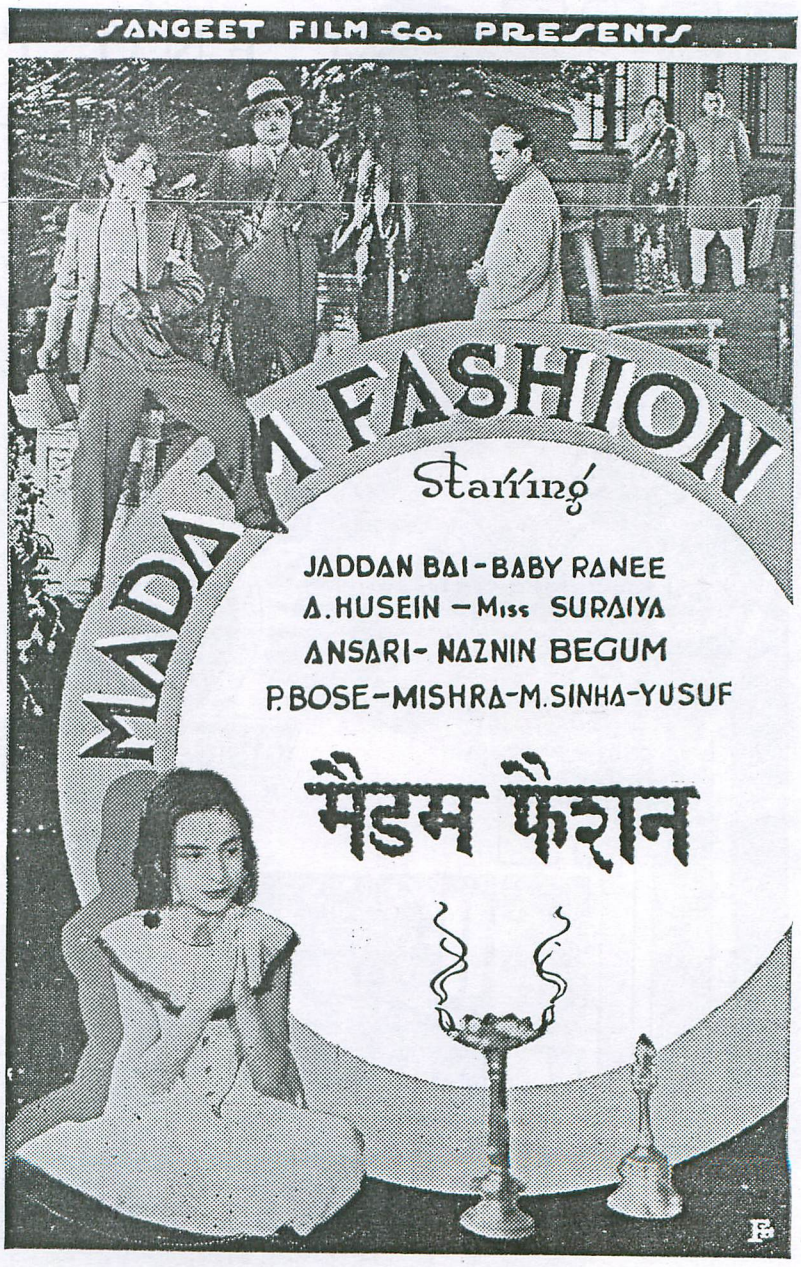
SANGEET FILM Co. PRESENTS
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A. HUSEIN — Miss SURAIYA
ANSARI - NAZNIN BEGUM
P. BOSE - MISHRA - M. SINHA - YUSUF
मैडम फैशन

Ajanta Cinetone's out of the way Picture with Social Background

GARIB - PARVAR or DAYA-KI-DEVI

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Story by Munshi Ramchand and Direction by Mr. M. Bhavnani

Opening 9th May 1936

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